

Towards Computer Generation of Theatrical Text

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Abstract

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This project explores the challenges of generating theatrical text in the form of a script using automated and semi-automated techniques. Two different systems, a generative system built on neural language models and an original system called Mosaic, were trained on subsets of a corpus of 127 full-length English-language plays. These systems generate short plays using the outline of a handwritten narrative as a source of structure.

The language model was used to generate a large amount of plays that were curated and analyzed qualitatively to demonstrate the play's cohesiveness and the extent to which the generated text matches the handwritten narrative. The system produced suboptimal results in this task - the language model was unable to generate cohesive plays that matched supplied narratives

Plays generated by Mosaic were analyzed qualitatively and through a large experiment that used numerical survey feedback from 300 human respondents on the crowdsourcing platform Amazon Mechanical Turk. Four sets of sixteen-line plays with two characters were compiled using four different protocols. The first set consisted of fifty direct excerpts from the play corpus, while the second set contained fifty plays with lines from the corpus arranged in a random order. These two sets represent the control data. The third set contains fifty plays generated by Mosaic. With the help of ten volunteers, the fourth set contained fifty plays that were written interactively. A volunteer would write a play with Mosaic - Mosaic wrote lines for the first character, and the volunteer wrote lines for the second character.

Both experimental sets of plays consistently overperformed the random control to statistically significant degree, with the interactively-written plays scoring within five percent of the corpus excerpt control set.

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Introduction

Written in 2015, *Beyond the Fence* was billed as the world's first computer generated musical (Colton et al. 2016). While large parts of it were computer generated, most notably the score, the book and the lyrics were written largely by a playwright duo and not by a computer. This is an example of computer generated plot that was then taken by an expert team and turned into a script with lyrics and dialogue and stage directions. This was an exercise in computational creativity, with an emphasis on the fruits of collaboration between “creative” computers and creative people. However, this project approaches the challenge of computer generated theatre from a different perspective.

This perspective includes a significant decrease in the scale and scope of output, from a West End musical with a score, a book, and lyrics to a pure play of less than twenty lines. While this may seem unsubstantial in comparison, the two projects use very different methodologies.

Beyond the Fence does not meaningfully approach the challenge of natural language generation. Part of the suite of applications in the *Beyond the Fence* pipeline is “Clarissa, the Cloud Lyricist,” which generates lyrics using a model trained on a large amount of musical theatre lyrics. However, this was only used as a tool to inform the lyric-writing process of human lyricists -

“The lyric writing process required time-consuming trawls through Clarissa’s limitless oeuvre, usually to find brief (usually part line or single line) stretches of usable lyrics which could be incorporated with other computer lines and/or lines from the writers.”

(Colton et al. 2016)

The text was edited, spliced, and curated heavily by people after generation. They were unable to reliably generate complete songs, nor were they able to control the content of these songs to make them fit within the larger story.

This paper focuses on natural language generation in the format of theatrical scripts. The goal of this project is to create a system that can map natural language to an outline of story in this format. Once the text is generated, there is no human intervention. In the pursuit of this goal, two systems were implemented.

The first system uses neural language models trained on a corpus of theatrical text. Using an outline of a story to seed generation in a structured way, the system attempts to generate text that each line in the outline. If it does so successfully, then it will have written a play that matches the story.

The second system, called Mosaic, extracts complete lines of dialogue from the same corpus of theatrical text. Given a prompt line as an input, it identifies a reply from the 78,484 lines of dialogue in the multi-author corpus. A prompt line can be a line from an outline of a story, a line written by a human user of the application in real time, or a previously generated reply line. This identification step utilizes word embeddings to enable mathematical comparison of arbitrary length lines of dialogue informed by learned word meanings. Mosaic stitches together these prompt-reply pairs into plays.

Using both of these systems, I generated plays in experiments meant to test the quality of generated text as well as their adherence to the imposed narrative structure. The Mosaic-generated plays were evaluated by a large number of independent human judges that read these plays on the crowdsourcing platform Amazon Mechanical Turk, and the language model-generated plays were

evaluated qualitatively. While the language model experiments showed no adherence to the imposed narrative structure, this failure caused a reorientation of focus towards smaller tasks required for script generation. The insights gained through this reorientation enabled the undeniable, if modest, success of Mosaic in the task of mapping natural language to a story in the form of a theatrical script.

Using Language Models to Generate Dialogue

An intuitive approach to extend natural language around an outline of a story is a language model. Language models are tools used in information retrieval, machine translation, and a myriad of natural language processing tasks. They model the distribution patterns of a text, which also allows them to generate text by making predictions based on the learned distribution patterns.

Generative language model creative projects have become quite popular, especially in the past few years, as an extremely powerful type of language model - recurrent neural network (RNN) - has become feasible to train on most modern machines in a reasonable amount of time (Karpathy 2015). The power of neural language models lies in their maintenance of a wide window of context in both directions combined with the depth and breadth of the internal parameters computed and stored while training. The models learn distributions of characters by looking forward and backward in the source text from a given character, resulting in greater predictive accuracy. Even with a relatively small dataset, a model can learn to generate text remarkably similar to the source data.

This generative ability has been explored in different ways, usually by training a model on a unique, unexplored dataset. *Sunspring* was a science fiction short film with a screenplay generated by neural language model called Benjamin. Benjamin was trained on a large set of science fiction screenplays then used to generate a new screenplay (Goodwin 2016). The short film actually performed quite well - it was ranked in the top ten among hundreds of entries at Sci-Fi London 2016, a sci-fi film convention (Newitz 2016). While it was critically successful, the final script was not coherent (Goodwin 2016). The short film performed well because of the creativity and effort of

the filmmakers and the actors, who took a confusing script without a story and turned it into an eight minute film.

Another popularly explored application of generative language models is tweet modeling and generation. There are a multitude of projects that train on tweets of certain topics (Armbues 2016), businesses (O’Brien 2018), or individuals. Perhaps the most famous of these is @Deep_Drumpf (MIT 2016), which spawned many imitators (Ppramesi 2016; rtlee9 2017; Bosch 2018). This account posts tweets of heavily curated output from a language model trained on the tweets of Donald Trump. The output is quite impressive (example tweet from 13 February 2017 “Mike. Fantastic guy. Today I heard it. Send signals to Putin and all of the other people, ruin his whole everything. @GlennThrush @POTUS.”)

The success of these projects is particularly encouraging for script generation, as dialogue lines are of similar length to tweets. If a system can consistently produce tweets that match the style of the training corpus, it would follow that a similar system could consistently produce lines of dialogue that match a dataset full of theatrical text. All that would be required to replicate this success would be a corpus of plays and a suitable RNN language model.

The experimental results show that this was not the case. An unavoidable reality of neural language model text generation is that it is notoriously inconsistent. The impressive results are subject to an unknown amount of curation, with an unknown amount of sub-par samples generated and rejected before the prime examples are chosen. This is true with *Sunspring* as well. The script used may have been the first script ever produced by its language model Benjamin after training, but this is not likely. Also, the script could be manually stitched together from many smaller, curated chunks of screenplay that happened to fit together.

These statements are not meant as accusations of dishonesty. Rather, they are meant to point out that impressive AI-generated text may have more human involvement in the creative process than is evident on the surface. I partially fell for this - I had near complete confidence that the subsequent language model experiments were simply building a foundation for a more complex play writing system. I saw a few warnings about the need for and challenges of curation, but I did not realize the extent of my misplaced trust (Colton et al. 2016; Karpathy 2015).

That being said, the output is still interesting to analyze. It also helps to highlight the different effectiveness of neural language models for differing styles of text.

Initial Experiment

This initial experiment was a testing ground for constraining text generation into the format of a script. A script in its simplest form contains character names with adjacent spoken dialogue. There are also auxiliary components, like stage directions, scene indicators, lighting cues, etc. that help performers. This generative system (and all generative systems in this project) focus on replicating this simplest form.

Each experiment takes a list of character names and a set of language models, one for each character. It then uses the respective language models to generate text for each character until the play reaches a requested length. Sometimes stage directions are included, but they are always inline.

Data

A small, ~500KB corpus of eight plays by August Strindberg was assembled. Strindberg was chosen from a larger corpus of plays because of his realist style and because of the size of his complete works (New World Encyclopedia 2016). To process this into usable text, each play was stripped of character names, stage directions, and other auxiliary components.

Initially, the corpus was partitioned in various schemes for testing. These schemes included compiling all the dialogue of a specific character from a given play, compiling all the dialogue of a set of n-random characters from multiple plays, and compiling all the dialogue of a single play. This was performed in an attempt to give the characters in the generated script different voices and vocabularies as an auxiliary result. These strategies were unsuccessful, as these schemes limited the size of the training sets to the extent that models could not be trained properly. Thus all language models in this experiment were trained on all dialogue lines from the corpus.

Language Model

For the actual language model, I used a package called `textgenrnn` built on the Keras library that implements a language model using a Long Short Term Memory Recurrent Neural Network (Woolf 2018). LSTM RNNs are especially suited to modeling text because of their large windows of context in both directions (Moawad 2 February, 2018).

A useful feature of this library is its support of both character-level and word-level language models. In other words, the tokens into which the text is split before the neural network attempts

to learn the patterns of these tokens could be words or characters. A word-level language model then can generate text by iteratively predicting the most likely word based on the training data and the **sequence of words already generated**. Character-level language models can do the same, with characters instead of words. They each have their own advantages and disadvantages.

Word-level models generally need more data, since there are fewer sequences of words in a text than there are sequences of characters and thus less training data in the same size of source text (Karpathy 2015). However, a word-level model ensures that each generation always produces words from the corpus, since it can only generate tokens that it has seen before. A character-level model generates sequences of tokens, but these sequences of tokens are not guaranteed to be separated into words. Yet character-level models require less data to train a model well and in effect best take advantage of the "raw power" of RNNs (Karpathy 2015). For example, given the string "Kill two birds with one ", a word-level model would predict "stone" while a character-level model would predict "s" if the phrase was present in the source text.

In all language model experiments, a character-level model with a window size of 30 characters was used. For other training parameters, see the provided project code (link in abstract).

Generation Pattern

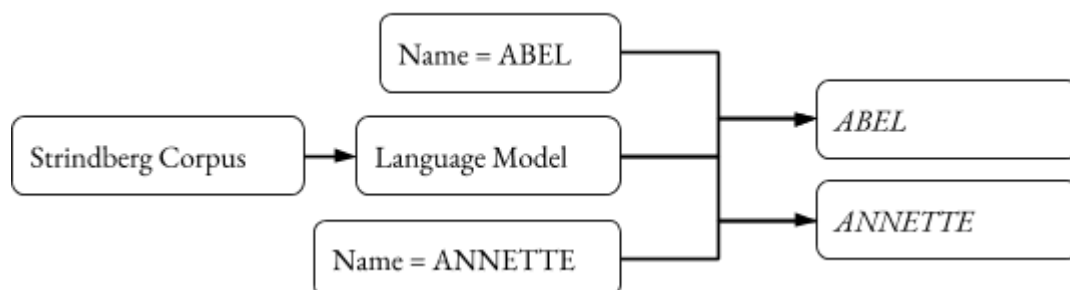


Figure 1: Model training scheme to generate a play with two characters, Abel and Annette

The system uses the trained language model to generate a specified amount of lines of dialogue. The length of these lines of dialogue is constrained with a simple protocol - once the generation reaches the specified character length, the model continuously generates more characters until a punctuation mark indicating the possible end of a line (eg. comma, hyphen, or period), at which point the line is fully generated. A list of characters (in figure 1, ABEL and ANNETTE) is supplied as input, and the system iterates through this list until the specified play length has been reached.

Output

This experiment generated plays of varying length using the character names Abel and Annette (characters from Strindberg's plays *Comrades* and *Facing Death*, respectively), with a dialogue line length of 200 characters.

The two four-line generated plays in Table 1 by the model have been selected from nearly a hundred examples of similar or worse quality.

There are a few interesting lines that stand out. ABEL's first line in the first play and ANNETTE's second line in the second play are very close to emotional dialogues. If one squints hard enough, they approximate good writing.

While they do generate some interesting lines, the overall output is random, inconsistent, and uncontrollable. There is no maintenance of setting or topic from line to line. Sentences start off grammatical and coherent then devolve into bizarre grammatical errors. Crucially, the characters at no point attempt to reply to one another. If they seem to, it is only by chance. In this model, there

is no way to improve on any of these fronts, except with brute force generation and more curation, which is an unlikely way to success that parallels monkeys in a room with typewriters.

This output represents the baseline quality of generated content given a small training corpus and no constraint on generated subject output.

Play Excerpt A	Play Excerpt B
<p>ANNETTE: You know, if you mustn't seem a that--I was with myself. It was there way--all the sun may be letter--every dragges to his papa--or serving, superious! [Calls out.] Is Nöjd out you appearance? You always soon be founder all than and the accounts,</p> <p>ABEL: Human way it was your next so. Well, and you want me alone? Because the more she became innocent to lunch arms it well. But now I know it. How thoughtless with me, how she is connected with you. What use is the test.</p> <p>ANNETTE: [Looking Elis.] Now, on the el. The worgined will fall the gards of penalty feels and again. And what is the grounds of things are to have brought in the shovered the longing have stove to love me this for shorting up,</p> <p>ABEL: Thérèse, star, and so you'll go cap from the blow that is lost. [She particed]. Guns idea! God help us! Help muse sure it of Marger has to be an artisten people? [With good head.] very gentless! It is all that.</p>	<p>ANNETTE: I saw the hot the story do with the strong for me. Don't you think I would rain hold and come. Yes, believe it was a sorrowing from the country.] What are you there? We won't look answerte justicice to me.</p> <p>ABEL: I won't ment him--you can stand yourself better hide here them--but not here. You know about your close, that might let me see, Orm? My belief for my would never have any fault that one follow--and senself are ayvictial stirthing about-</p> <p>ANNETTE: I am so much shamb an old as of a father, I am a struck my own her morn or life. You took another kill of me, you have feet like a deep between image out of the casuaging the father, so I couldn't do think if you had a man who loved your misfy as I was being about the first courts and the child is over the stronger forth wild comes.</p> <p>ABEL: Oh, so you're back at the master of life. One doesn't meet outside of here. [Pause.] What happened treaches there young ladies. Because it was all this evening! And as far as the child of the servant-</p>

Table 1: Output from initial language model. These two plays are largely gibberish.

Narrative Experiment

https://github.com/ceverha/language_model_generation

The second language model experiment was designed to address the randomness, inconsistency, and lack of controlled output of the first. To do this, the models needed to be trained on more data. The corpus was expanded to multiple authors and their plays, including Strindberg, Bjørnstjerne Bjørnson, Henrik Ibsen, and George Bernard Shaw, chosen because of the size of their complete works but also because of their generally conversational and realist dialogue styles. Additionally, all of these works are in the public domain. The model also needed some kind of way to guide the generation of text along a skeleton of a story. This system attempts to control generation using an outline of a story called a **narrative**.

A narrative is a sequence of strings that represent the outline of a story, or an outline of the sequential topics of a story. These strings are used as seeds for individual generation steps of the language model. Seeding is a process where a string is placed at the beginning of the generation prediction loop, so that text predictions begin with the initial seed. The hypothesis has two parts. First, if these seeds are applied strategically, the narrative will generate text that is similar or sensibly responds to the action or setting given in the seed. Second, If each generated line matches each narrative line, and the narrative consists of lines that tell a specific story, then the generated text will tell a version of this specific story using generated language.

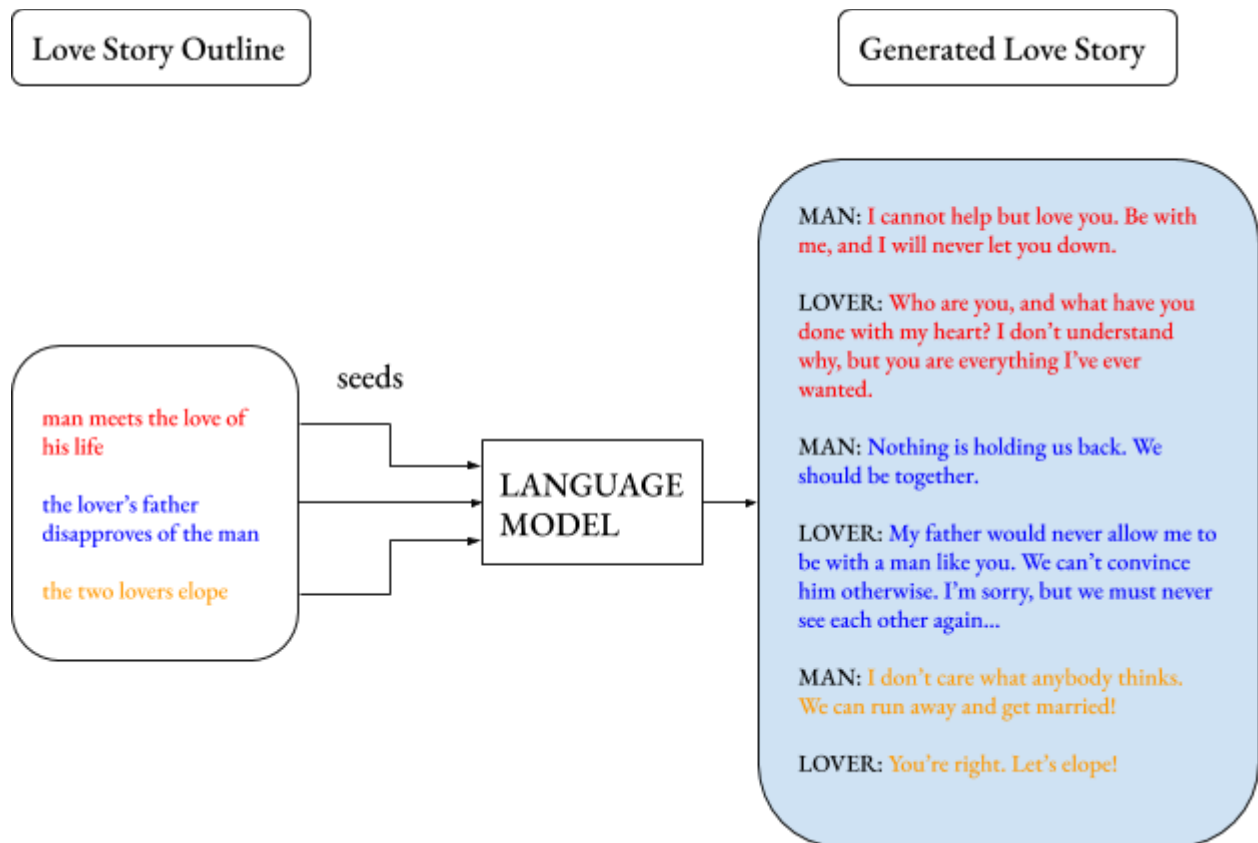


Figure 2: Diagram showing **intended** behavior of the seeding method described above. Each narrative line provides a context for generation for two lines of dialogue such that these two lines represent an action or event described by the seed line.

Narratives

The narratives themselves could theoretically be of different lengths and structures and still cause the same seeding effect. So as a part of the experiment, narratives with lines of different sizes and lengths were used to generate text. The Word, Subject-Verb, and Clause narratives tell the same story using different line sizes. Topics approximate a story using a series of words that represent the topic and sentiment of each turn in a story.

Topics	Word	Subject-Verb	Clause
beautiful clear happy fun bright	wander civilization	man wanders man finds civilization	Wandering through a barren. Hero finds grand civilization.
wind dark danger worry	accept conspiracy	civilization accepts man man finds conspiracy	Civilization accepts the man. Man finds an evil conspiracy.
fight clash run army hide	betray escape	civilization betrays man man flees	Civilization betrays the man. Man escapes, going home.
flee escape close danger thrill	pursue success	civilization pursues man succeeds	Civilization pursues him.
triumph win victory success			

Table 2: Narratives used in language model experiment

Generation Pattern

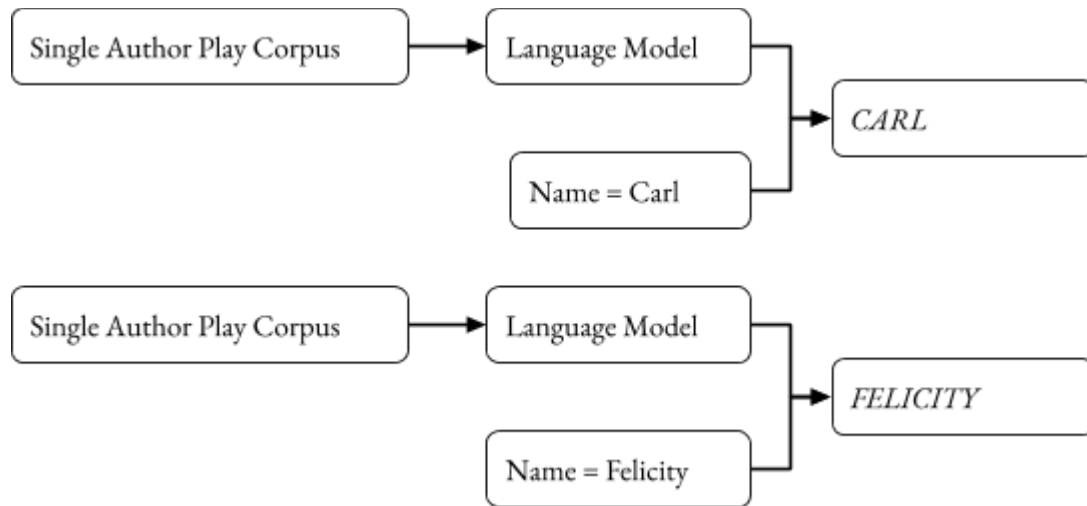


Figure 3: Language model training process for two characters

Just as in the previous experiment, character names are parameters. With these parameters, we train language models on the complete works of a given author in the corpus and assign them to each character as demonstrated in **Figure 4**.

Using models trained in this way, the system uses a narrative from the list above as a seed for generation in one of two ways. In protocol A, the system seeds every line of dialogue with narrative alone. In protocol B, the system seeds the first line with a narrative line, then the second with the output from the first line, then the third with the next narrative line, and so on until the narrative is exhausted.

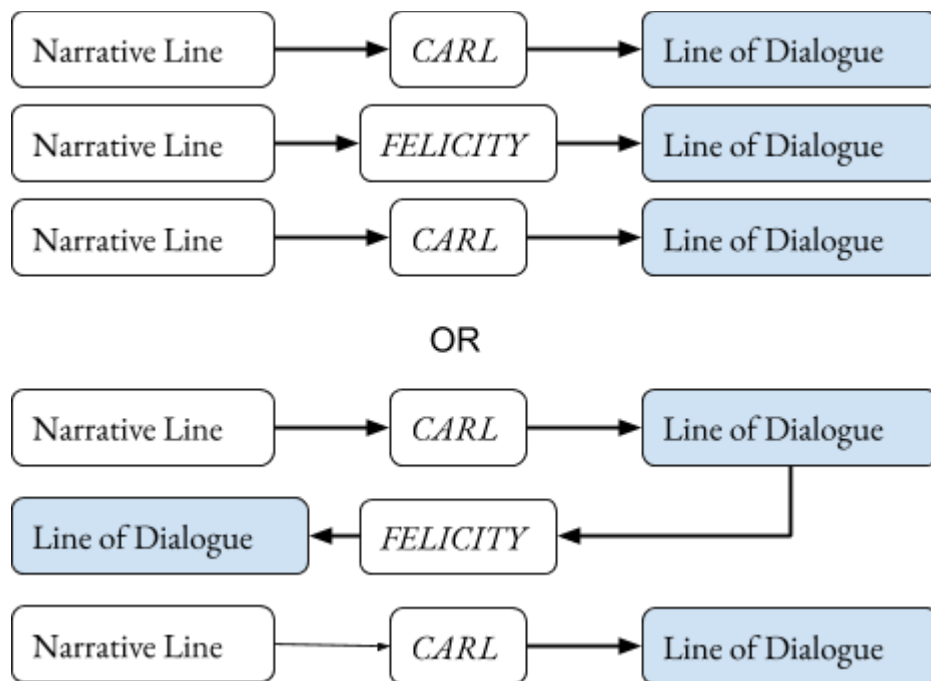


Figure 5: Generation patterns for Protocol A and Protocol B

Output

Overall text quality and consistency is improved significantly over the first experiment. Grammatical errors are much less common, and individual lines are more coherent. However, it is hard to find any examples where seeding caused enough of an effect to impose a story on the generated text. On top of that, many of the generated lines are nonsensical.

Word, Protocol A	Subject-Verb, Protocol A
<p>...</p> <p>FELICITY: They sit down on the couch.) That is the rest? Yes, yes, that I can easily the tale, And yet I can live in my heart! [Looks at him sharply.</p> <p>CARL: Evje. And if you like, if you like. I have not deserved to be a difficult to be allowed to take the better for me to be the one thing I was saying that I have not heard of the same wine,</p> <p>FELICITY: I saw your pardon, Doctor--proceed with all your strength, who never don to make so sorrowing in the forest in the background.</p> <p>...</p>	<p>...</p> <p>CARL: Doctor. Oh, yes! I have had to go away from here. I am sure of the whole thing was the matter with the table on the right.</p> <p>FELICITY: I should think it would be a combined man for father. (going towards him). Ah! but at that time I shall have to pink to my mind.</p> <p>CARL: PRINCESS out. A moment later in her hands.) (seeing the right.) (to the BARONESS). Leave us all the same wine, and the motion suddenly to the right,</p> <p>FELICITY: [To himself.] No, no, I could not have had a talk with her father, and a little while attracts, as far as that goes, I shall say no more about the two little boys.</p> <p>...</p>

Table 3: Example of increased text coherence and grammaticality

Topics, Protocol A	Topics, Protocol B
<p>CARL: . That is the matter? (turning away from her.) I will go and see him. But I shall not be able to get to the opinion of it all the same wine,</p> <p>FELICITY: No, no, no; everything is here! [Startled.] What do you mean by that? BORKMAN.</p> <p>Yes, yes! I should not have had any suspicion of it to the Baths and Rome!</p> <p>CARL: And I suppose you are to be allowed to be allowed to take the courage to the dining-room and looks outside the meeting.) I think I will go and see him.</p>	<p>...</p> <p>CARL: You are a good-hearted to be allowed to me as to the poor with me. I am sure there was nothing else for a moment, then? No,</p> <p>FELICITY: Not for a moment. (Recogns, but triumphous smilep, and did you do that. I have seen him all the same. I sought my hope again?</p> <p>CARL: And as for my power in the world. It is all over the same time we have to see him. He has advantaged to the right. At the same time they will be able to be a difficult to be a dreadfully and the best way of the same time we have all had the same</p>

<p>FELICITY: [He goes out to the left. [Again a silence.</p> <p>[Starts.] What do you mean by that?</p> <p>BORKMAN. [With a suppressed scorn.</p> <p>CARL: Laughs.) (softly). What is it? (A pause.) (with a smile). What is the matter? (Turns to go.) But what is it? (A pause.) (with a laugh).</p>	<p>people in the world.</p> <p>FELICITY: And I should not see him that I have been like a position as to speak to her at all. And in this house, you know. Stockmann.</p> <p>CARL: (The BISHOP conies in from the right, and so that have to go away for a little while ago that we are all this matter for the sake of the most part of the state-</p> <p>FELICITY: Night I was bewitched and corruption for our advinab oppressed duty, darkly--you! (shaking his head). I do not know whom you are! ...</p>
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Table 4: Excerpts from plays generated with the Topics narrative on both protocols.

The vocabulary influence of Topics is clear in the last line of each of the excerpts in Table 4 (“triumph win victory success” seeds the last line in the left example, “fight clash run army hide” seeds the last two lines in the right example), this influence does not impose any story or subject onto the generated lines.

Recall that plays generated with protocol B generate lines for Felicity with Carl’s previous line as a seed. Thus, Carl’s line “You are a good-hearted to be allowed to me as to the poor with me. I am sure there was nothing else for a moment, then? No,” is used by the model to predict Felicity’s line “Not for a moment. (Recogns, but triumphous smilep, and did you do that. I have seen him all the same. I sought my hope again?” The experiment hypothesis worked on the assumption that seeding a line with a previous line would result in the generated line serving as a cogent reply or follow-up to the seed line. This assumption is shown to be false in the above example, and proven largely false across all seed-line pairs in the included output.

Word, Protocol B	Subject-Verb, Protocol B	Clause, Protocol B
accept conspiracy	civilization accepts man man finds conspiracy	Civilization accepts the man. Man finds an evil conspiracy.
CARL: At the window, and then turns back. The BARONESS has sitting, and sitting down on the left. RIIS comes in from the room on the room and steps at the back of the room.	CARL: I should like to know? I have not delayed my life I have no handkerchief. I have not deserved that the sort of the same wine, FELICITY: But how on earth, dear little Managing slay. Has he gone, you are talked with me to come back with me to the end your wife. CARL: I am sure I have not delayed my life now! (A pause.) (without looking up from him). No, I won't stand it. I have not heard of the same wine, FELICITY: Erik! he has a great piece of my own, over the power of these wretches and wade with dingle one. [After a pause.	CARL: You don't know how I have said that it was the matter with his face with your house and the same thing at the banks to the balcony of his back as she goes. FELICITY: Yes; I'm sure he would tell you all about it. It will be a man who will make the whole town who are to come up to my husband. CARL: I have not helped me to do that I have to go to the other half-way from him in the paper.) (to the BARONESS.) There is a little fright in your hands and a step of me as to the poor with me and see him into the most interests and consequences are the curtain and see if he were a contempt of it. FELICITY: [He and ERIK, with their men.) I have no one in the town? Stockmann. Yes, that is what I will do. (Lets them with a cry.
FELICITY: The pillars of the stage standing beside the table.] It is not the shame of the community. Stockmann (shaking his hand).		
CARL: Evje. Yes, I suppose you are to be able to do with me. I have not done that it is true. General. Your Majesty is the most present life to be allowed to see you or self-		
FELICITY: And it was that I was to hear the terror. [Vehemently.] Yes, yes, yes, that was what I want. [Stands about unearred.] But there is nothing else than he.		

Table 5: Three excerpts from plays generated using the Word, Subject-Verb, and Clause narratives. If seeding was successful, then these excerpts should all tell a similar story.

In Table 5, Each line of Carl's was seeded with the respective subset of lines from the three narratives, but the output doesn't seem to reflect the seeding in any meaningful way, thus giving no proof the first part of the experimental hypothesis defined in above in the experiment outline.

Because of this, the preconditions for the seeding hypothesis were not met, and thus this secondary

claim was neither supported nor disproven. Without generating cohesive text, it was impossible to evaluate if seeding could be used to constrain the generated text towards a given story.

The original development plan for this system was to evaluate the success of these plays in a large scale experiment using Amazon Mechanical Turk after initial testing and qualitative analysis proved successful. Metrics gathered from such an experiment would demonstrate play coherence, the responsiveness of one character towards another, or the degree to which generated output matched the supplied narrative. However, even qualitative analysis of the generated text, which, through curation, can give an exaggerated assessment of system performance, shows disappointing results. Since even through curation of the written plays I was unable to find plays with significant line-to-line coherence, characters that consistently respond to each other, or stories that match the supplied narrative, the MTurk experiment was not performed.

Summary of the First Experiment

Through a series of false assumptions about the capabilities of the technologies used and a series of poor implementation decisions, I was unable to use neural language models to generate theatrical text that matches a supplied outline of a story.

As mentioned multiple times, curation of generated output can lead to false assumptions of system capability. If a language model like @DeepDrumpf is capable of producing acceptable tweet-length output in one out of ten attempts, curation is easy - identification of the acceptable output requires only a few minutes of a human evaluator's time. However, if the output required becomes a sequence of three acceptable tweets (perhaps Twitter decides to triple the character

length limit), the likelihood of three being generated independently and in succession drops to one in a thousand. Curation become much more challenging, if not impossible, as sequence size grows with such a small initial likelihood.

This project exposes the lacking system capabilities. Because of the length of the output format of the experiments, it was impossible to escape incoherent output. The likelihood of my language model generating a coherent line is similar if not smaller than @DeepDrumpf, given observed results, the size disparity between training corpora, and the increased variability of text from dialogue lines from multiple plays by different authors in comparison to tweets from a single author (or maybe several, if you include staff writers (Allen-Robertson 2018)). Thus generating a play with coherent text of any significant length is very unlikely. Even if the individual units of the play were coherent, the experimental system was unable to impose a structure of a story onto the units in all samples.

Perhaps the largest false assumption made in construction of this system lies in the scale of the data required to solve problems of semantics. For the system to be able to impose meaning onto generated text, it would need to possess a way to derive meaning from text. The only place this could occur is in the training of the language model itself, which is trained in all experiments on a corpus of less than thirty plays. The assumption in question was that the language model would be able to derive a workable representation of word meaning as a byproduct of proper training on good data.

This may be enough data to create generation that mimics the underlying distributions of words in the corpora, but it is not enough data to derive a comprehensive and generalized computational representation of word meaning. On top of this, any word meaning learned by the

language model would be learned as an unintended consequence of the sequence likelihood maximizations performed during training, and not as the main goal of training. Language models don't attempt to learn word meaning, so they cannot be relied on to generate text that requires knowledge of word meaning.

In conclusion, this experiment was built on a false assumption of the capabilities of off-the-shelf RNN language models to generate cohesive text and to generate text that can be controlled. Additionally, the experiment relied on a hope that a secondary feature of trained language models would be able to accomplish a very large task. As shown in the above analysis, this task was not accomplished.

Given that the seeding-as-story-structure hypothesis could not be tested properly, some other scheme would be required to impose a story outline onto a narrative text. At the very least, this scheme must be able to produce output that can be meaningfully evaluated along these metrics of coherence, responsiveness, etc. To make this feasible, I chose to create a system that attempts to solve fewer of the necessary challenges of a computer generated play. This system, as described in the next chapter, abandons the language model as the core function.

Stitching a Play Together: Mosaic

<https://github.com/ceverha/mosaic>

What started off as a smaller application meant to strip away the uncertainty of language models became the largest technical output of the project. It does focus on a smaller task - responsiveness between characters - but since it generates short plays, it can also be evaluated as a play writing system. This section describes an approach I have called play by mosaic, implemented in an application called Mosaic that was developed for this project (see code on Github, link provided in abstract).

A tile mosaic uses small squares of color or unique patterns that, when combined with many other squares, forms a large image. The smallest units of composition are the tiles themselves, in place of other, smaller units like brushstrokes or sculpted material. Mosaic, a command line application, constructs plays in this way from lines of dialogue - it assembles units of text into a larger construction. Each play is built off the skeleton of a story in the form of narrative outline, similar to the language model system. From this narrative, Mosaic can build a small play by itself in a few minutes. It also can write collaboratively with a human user, writing lines in a programmable alternating pattern.

By removing the task of actually generating strings of text to use as lines of dialogue, Mosaic allows for closer experimentation of the task of matching natural language to a given narrative.

Intuition

In the implementation of Mosaic, each tile is a complete line of dialogue from an existing work. This was a choice - the tiles could be smaller, such as sentence-sized tiles, or larger, perhaps expanding to a sequence of two or more lines of dialogue. In some way, play by mosaic is a way to describe the previous methods that use language models to predict word or character sequences. The units of composition in those methods are words and characters, respectively, assembled into dialogue. However, the sequencing logic is very different for each implementation, so I chose to distinguish between the two main approaches.

The choice of lines of dialogue as tile size is motivated by intuitions about the information embedded in a script as well as pragmatic realities of the toolkit available to researchers. Scripts are visually partitioned by lines of dialogue. These partitions are semantically connected, each forming a link in the chain of the conversation that is occurring. On top of that, they are also often semantically contained or atomized, with one line conveying a complete action or full intention that is meant to or will illicit a response. While these two characteristics aren't applicable to every line of dialogue found in a script, they are certainly more true for lines of dialogue than they are for smaller units to extract from a full script, like sentences. This intuition increases the knowledge gained from our training corpus.

While the language model systems used seeding to connect a new line to the previous one, Mosaic does this more directly by comparing a prompt line to a large set of candidate replies. The prompt and each candidate are converted to mathematical representations in the form of vectors, allowing direct measurement of similarity. By doing this, the system can identify a section of

dialogue from a play in its corpus that has similar subject matter, theme, or setting as presented in the prompt line. By chaining these similar sections together, Mosaic creates a play.

The mosaic approach incorporates both the raw text of a source play and the segmentation into lines of dialogue between characters. This system uses an expanded version of the corpus from previously described language models, which means that the dialogue is parsed such that all text besides dialogue is stripped away. While the previous models treated this text as a continuous passage with line breaks, the mosaic system incorporates the entirety of the text as well as the break points that the author of the play chose to include to segment the dialogue. The mosaic model, therefore, inherits some semantic information beyond just the raw text.

The claims of semantic separation and connectedness of lines of dialogue are supported by the above intuition and by the results of testing the mosaic, which is built on these claims.

System Overview

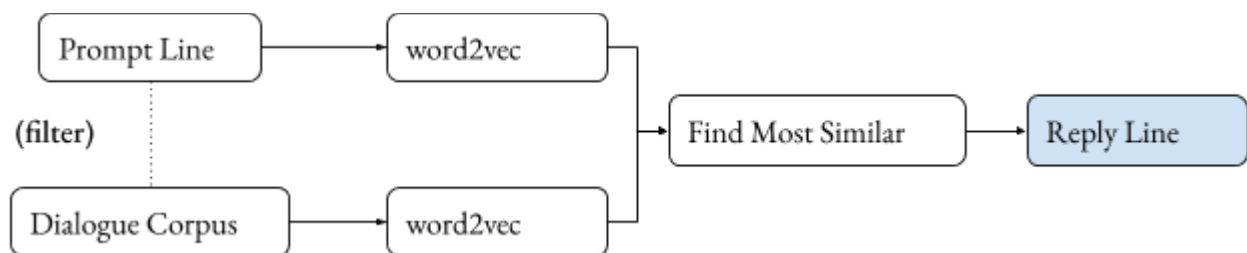


Figure 6: Mosaic’s pipeline to select a reply line

Mosaic follows the above pattern for all generation tasks. Given a prompt line of dialogue, it converts both the prompt line and a large number of lines of dialogue from the source corpus into vectors using a technology called word2vec. These are all compared to determine the line with

highest similarity to the prompt. This line, or the succeeding/preceding line in the underlying source text (configurable) is used as the reply line.

Because of this simplicity, much of the work in turning out quality replies and in turn quality scripts lies in the choice of input data. Much effort was spent choosing and developing the corpus used to source the dialogue, as well as how to best utilize this source data.

Dialogue Corpus

<https://github.com/ceverha/play-corpus>

The corpus contains 127 full plays, all from the late 1800s or early 1900s. This time period was chosen for a couple of reasons. The first is pragmatic. As the publishing date of a play gets close to present day, the harder it is to find legally and in a standardized format because of copyright restrictions. The second is rooted in the nature of the language found in these plays. As the publishing date of a play gets farther away from present day, the more likely it will contain language, idioms, speaking style, etc. that are unfamiliar to the average modern reader. So, while it would be useful to expand the corpus significantly by including a large amount of early modern plays like those of Shakespeare or John Lyly, they were not used. But even with these guidelines, we still received feedback that the language was noticeably antiquated, for example: “It sounded old-timey” - a survey response describing an excerpt from *The Pillars of Society* by Henrik Ibsen.

To process the 127 plays, every line of dialogue was stripped of its character name and other auxiliary features in the script. The extracted lines of dialogue were then stored in an index for future use, which is explained below.

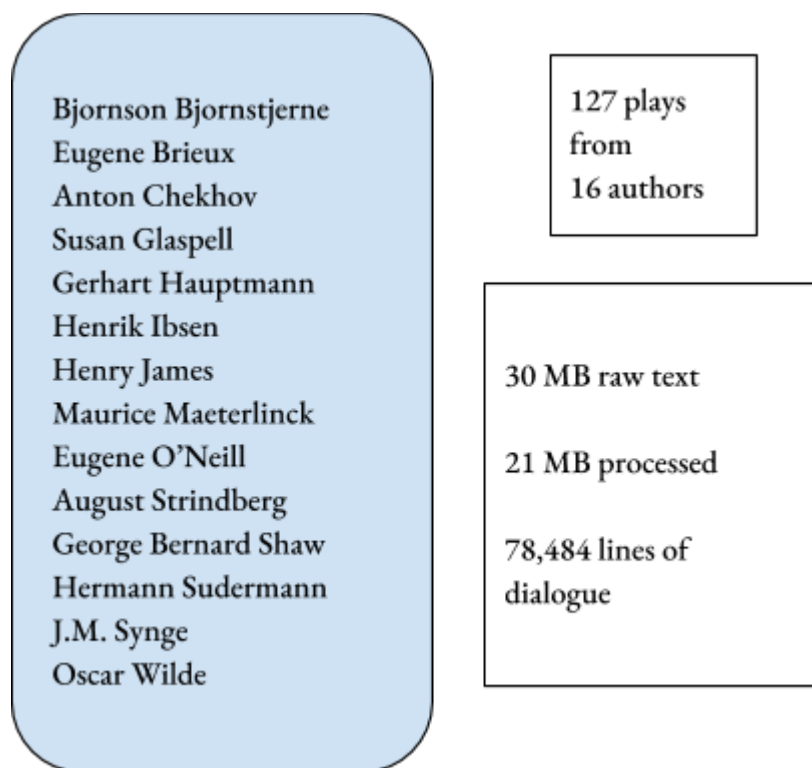


Figure 7: Contents of the dialogue corpus, see appendix for full play list

Similarity Between Lines of Dialogue

Similarity calculations between arbitrary lines of dialogue are the foundation of Mosaic.

These are done using word2vec, a popular word embedding model (Mikolov et al. 2013).

The concept of a word embedding is simple - map a word to a vector representation of that word. In other words, this mapping is meant to capture the meaning and context of that word, which has been learned using distributional relationships to other words. The most famous example of this is Tomas Mikolov's (via Google) word2vec system proposed in 2013, which made neural word embeddings accessible (Mikolov et al. 2013).

Word2vec is a system for training word vectors that is efficient on very large datasets. It utilizes two different protocols for learning word representations, continuous bag of words (CBOW) and skip-gram. A given word is learned in CBOW using an unordered, continuous distribution of vectors for words surrounding the given word. The model learns to predict words based on this distribution. Skip-gram is the reverse - given a word, the model learns to predict the surrounding words and their order. Both models result in vectors trained for all words in the training vocabulary.

Similar vectors trained in this model tend to have “multiple degrees of similarity,” including syntactic and semantic. A famous example mentioned in the 2013 paper showcases the ability to perform “semantic arithmetic”:

Using a word offset technique where simple algebraic operations are performed on the word vectors, it was shown for example that: $\text{vector}(\text{"King"}) - \text{vector}(\text{"Man"}) + \text{vector}(\text{"Woman"})$ results in a vector that is closest to the vector representation of the word Queen

(Mikolov et al. 2013)

Because of this, word2vec can be used to represent meanings of multiple words by combining the vectors of each word together. Mosaic uses a composition of vectors from all words in a given prompt line to represent the meaning and context of the prompt line. These vectors are implied, i.e. the values for particular words seen in training are assigned to the corresponding words in the prompt line. In the implementation of word2vec I use, the vectors are concatenated together

into a vector of higher dimensionality. Given this vector and the implied vector of a candidate dialogue line, similarity can be calculated using the cosine between the two vectors.

This is not a representation of the semantics of the line. The pretrained vectors have values for every word in a given line and assign these values to each word in the line. What this ends up being is an aggregate meaning for the line, based on the learned distributions of the words from the word2vec training corpus (Le and Mikolov 2014). It does not take into account the order of the words in the line when assigning vectors. Meanings of words change based on context, and this isn't taken into account.

An illustrative example is the pair of sentences, "I am covered in lead. Help me!" and "I want to lead. Help me!" "Lead" would receive the same vector assignment in both sentences, even though the meanings are drastically different.

Mosaic can use any trained word2vec model. In the experiments below, a trained model from Stanford's GloVe project is used. This model is trained on a complete crawl of 2014 Wikipedia as well as Gigaword 5, a large corpus of newswire data. Together, the training corpus consists of 6 billion tokens, resulting in a 400,000 word vocabulary after training (Pennington, Socher, and Manning 2014; Řehůřek 2019).

While higher dimension word vectors almost always offer increased performance, these increases have diminishing returns, as well as linear increases in time complexity of comparison algorithms. After some experimentation, the 100-dimension GloVe vector set was determined to be highest dimension set that did not result in prohibitively long comparison times.

An critical feature of this querying process is the ability to apply an offset to the resulting similar line. If the input line matches to the line n of a play in the corpus, an offset m can be applied

to select line $n+m$ as the reply line. For example, consider the prompt-reply pair shown in Figure 8. The offset allowed Mosaic to choose a reply that generalized the situation presented by the prompt line. Instead of selecting the most similar line, which is more or less a repetition of the sentiment expressed in the prompt line, a reply that responds to the sentiment of the prompt line and challenges it is selected.

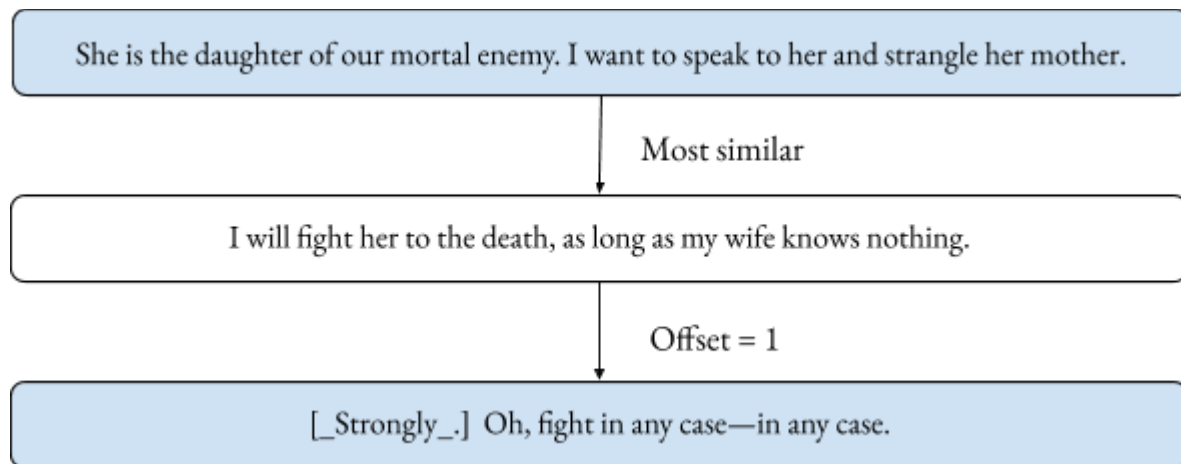


Figure 8: Demonstration of applying an offset when selecting a reply line. The first line is a line written by a human participant, and the second two are successive lines from Oscar Wilde's *An Ideal Husband*. The first and third line are included in the generated play.

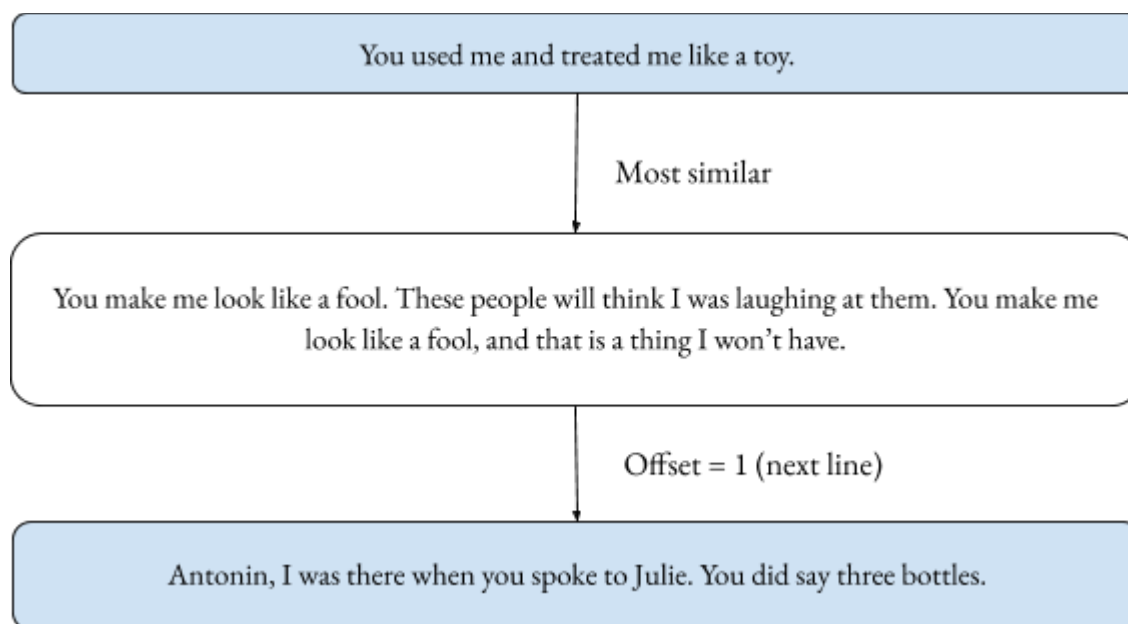


Figure 9: Another demonstration of the effects of an offset. The first line is a line written by a human participant, and the second two are successive lines from Eugene Brieux’s *The Three Daughters of M. Dupont*.

Replies also are able to expand the context of the prompt line, adding details that future generation steps can use. The most similar line in the prompt-reply pair in Figure 9 repeats the sentiment of the prompt line, while the chosen reply line references yet unseen characters and gives a situation that explains why the first character felt like they were “treated like a toy.” While this leads to interesting output here, sometimes this can lead to plays that are muddled with irrelevant detail.

Corpus Indexing

While parsing the corpus files, an inverted index that mapped words to the lines that contained those words was created. This index cuts down the search time of the comparison step

between a given line and the dialogue corpus. It effectively filters the corpus by only comparing the prompt line to possible reply lines that have intersecting vocabulary. In other words, if the corpus line shares at least one word with the prompt, then it is candidate for similarity calculation. The index idea for processing the parsed corpus came about as a preventative measure, which proved to be crucial to improve the performance to a level usable by human participants.

Without the index, the computation time was frustrating for human users of the interactive version of mosaic. In initial experiments, going with the index or without the index was an additional experimental variable. However, whenever a participant used the system without the index, they grew frustrated with how much time they had to wait for a reply from the system. This brought them out of the creative process, motivating them to hurry instead of focusing on the task. This was a glaring usability issue which necessitated performing the human-mosaic experiments with the index enabled. However, it was also necessary to ensure that the index has a similar recall to the non-index, full corpus option.

	Vectors Selected	Highest Similarity Vector is Selected	Top 3 Intersection	Execution Time
Mosaic with Index	100	72	74	8.9 sec
Mosaic without Index	100	100	100	23.2 sec

Table 6: Recall and performance effects of the index

Using 100 random lines from the corpus, the mosaic with the index selects the same line 72 times. For a 28% drop in recall, the system experiences a roughly 300% increase in speed - the index does not interfere with the similarity calculations enough to offset the performance gains from increased efficiency.

Generation Patterns

Mosaic's generation format depends on the supply of prompt lines into the system. Given a prompt line as an input, it identifies a reply from the indexed dialogue corpus using the similarity calculation techniques described above. A prompt line can be a line from an outline of a story, a line written by a human user of the application in real time, or a previously generated reply line. Mosaic stitches together these prompt-reply pairs into plays.

Using lines from a handwritten narrative outline as prompt lines is the method by which Mosaic attempts to constrain generation to a particular story. These stories are intended to be simple, e.g., "I feel happy today because I have you at my side!" "Where have you gone? Come back!" "Oh, I found you." Similar to the more indirect seeding methods described in the language model examples, they are deployed periodically in an attempt to control generation. The lines are also directly included in the text of the generated script.

Narratives supplied to mosaic are n-line files written in spoken mode so as to mimic lines of dialogue. The length of a narrative n determines the length of the generated script, along with another parameter called a pattern string. This pattern string is a sequence of ones and zeroes indicating interactive and non-interactive lines in the generation of the play. For example, a two line

narrative with lines {a, b} and the format string 1-0-1 would result in an eight line play in the pattern a101-b101, illustrated in Figure 10.

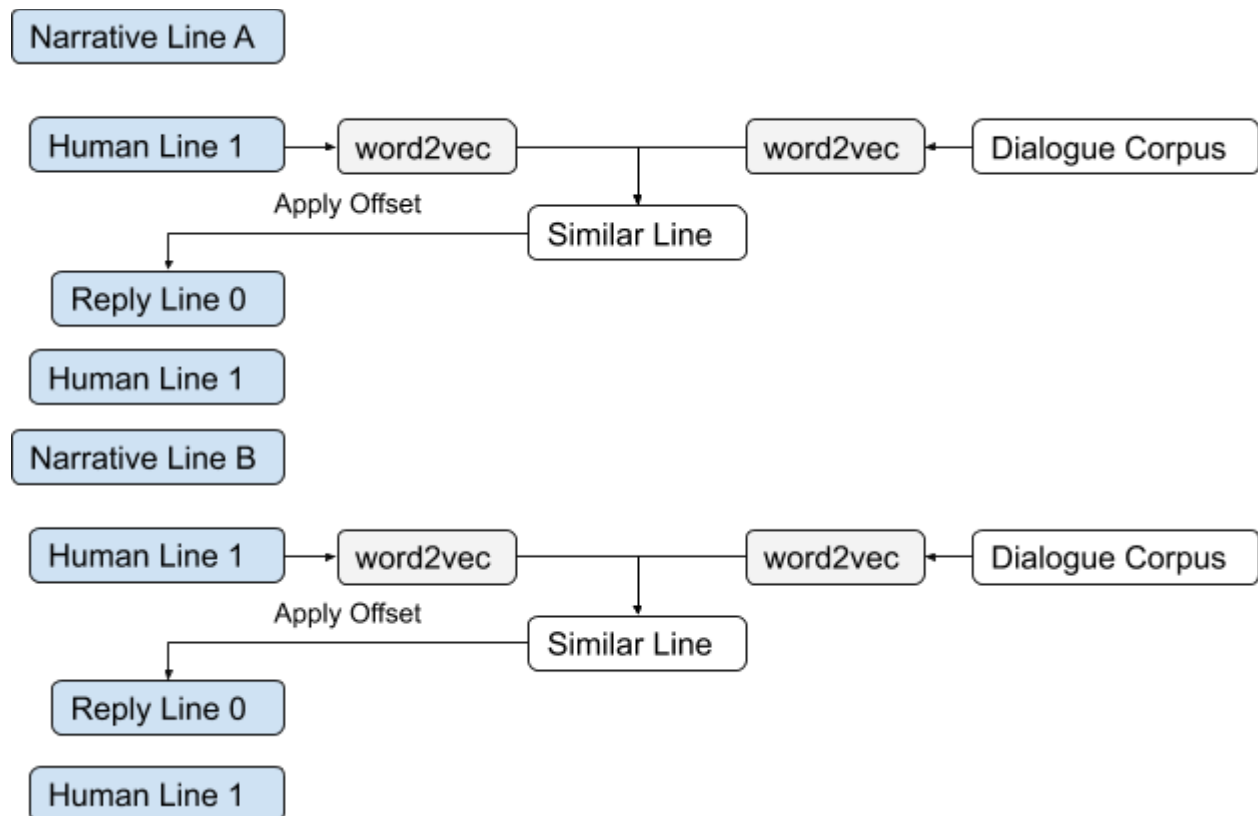


Figure 10: Diagram illustrating the play generated with format a101-b101

To allow for human input, Mosaic runs in a terminal, printing out the lines selected for the play up until the input line specified by the input parameters. At this point, the terminal prompts for user input. The user then inputs their response, which is used as a prompt line and added to the generated play, or simply added to the play. In the below diagram, all lines for character B are written by a human participant, the bold lines are narrative lines, and the others are Mosaic-chosen.

Character names are also a parameter of Mosaic. It iterates through the list of characters until it reaches the end of the list, at which point it goes back to the beginning of the list. All examples and experiments below use the simplest configuration possible: two characters A and B. On the surface, this would seem like a hindrance to the scene. In practice, however, this was not the case.

In fact, it actually helped the play in some cases. Inevitably when fetching lines from the dialogue corpus one line will mention someone's name, either referring to or addressing another character, on stage or off. A reader can use this information to assign the name to character A or B, which wouldn't be possible if the characters already were assigned names. This is true for participants using the above interactive setting, illustrated in Figure 11.

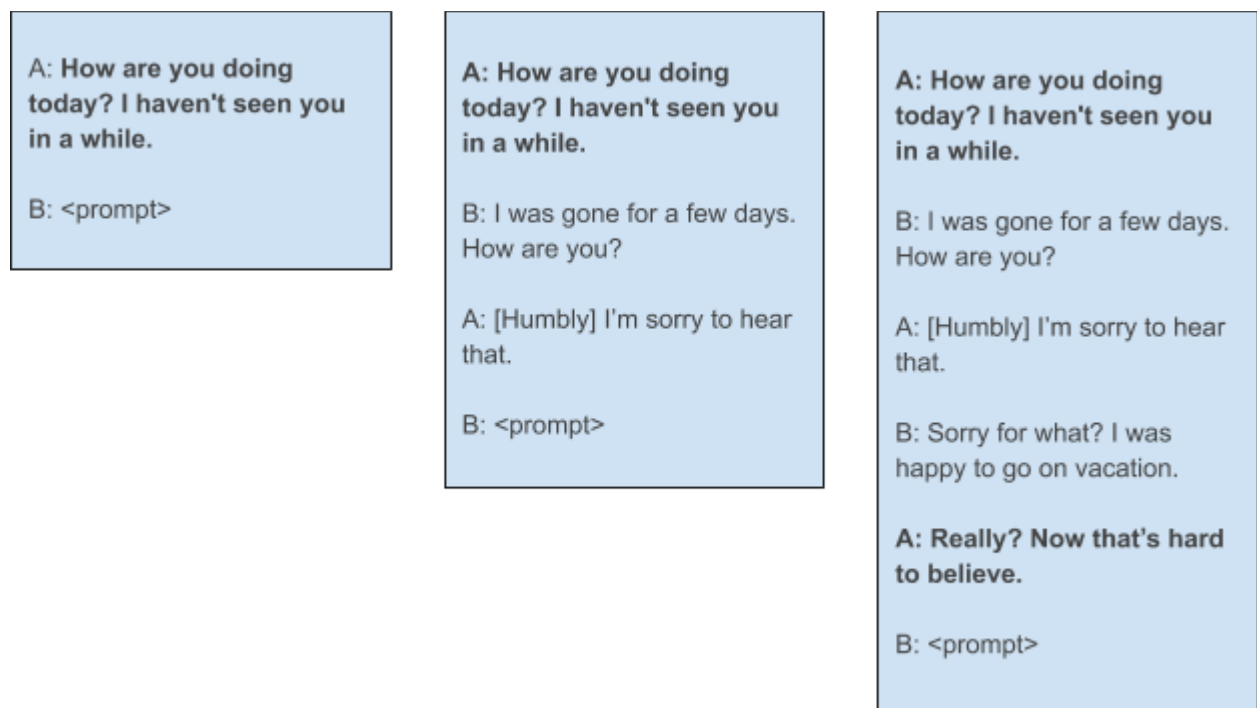


Figure 11: Example of the workflow of writing a play interactively in Mosaic

Participants in preliminary experiments gave this exact feedback. They reported that they actively tried to use the names “assigned” by the chosen mosaic line when writing replies. This advantage is lost somewhat when subsequent lines are inserted that reference still more characters. Yet, there is a definite increase in likelihood that the play will appear coherent with unnamed characters A and B than with preassigned character names, as was done in the language model experiments.

Experiment Protocol

To evaluate this system, a large experiment was performed using four different protocols. These four protocols were sourced from five narratives of differing scope and content. The four protocols were chosen in order to explore the capabilities of generation with Mosaic as well as provide baselines from which to judge performance. Each protocol generates plays with 16 lines. Each protocol was used to generate 50 plays.

Computer: a000-b000-c000-d000

Generates play in Mosaic with pattern string 0-0-0 and narrative of form {a, b, c, d}. Since word2vec similarity is deterministic, in order to write 10 different plays per narrative, noise is incorporated into similar line selection. Instead of just using the reply line of highest similarity, it chooses randomly from the top four reply lines.

Human: a101-b101-c101-d101

Generates play in Mosaic with pattern string 1-0-1 and narrative of form {a, b, c, d}. This particular pattern string ensures that the participant always writes the lines for the second character, and the computer writes the lines for the first. With a group of 10 participants, each wrote one play for each narrative. To write five plays, this took participants 30-45 minutes, with a few taking longer and a few finishing within half an hour.

Random: arrr-brrr-crrr-drrr

Generates play with random lines r inserted between narrative of form {a, b, c, d}. These plays are generated identically to the Computer protocol, except the reply lines are chosen randomly from the corpus instead of through Mosaic's logic.

Excerpt: a + {excerpt}

Uses first line of narrative of form {a, b, c, d} to select a similar line, then includes the next fifteen lines directly from the play corpus. For the same reasons as the Computer protocol, the similar line is chosen by randomly selecting a line from the top four similarity candidate lines.

Narratives

These five narratives are used in each protocol above in an attempt to steer generation of the play such that the lines make sense in the context of the included narrative lines.

These narratives were written in order to elicit responses from both the human participants (by phrasing them as questions or initiating an action) and the computer (by using specific

vocabulary with unambiguous meanings, like “killed” or “dark, scary, spooky”). The future lines of a narrative are unknown to human participants while writing, just as they are unknown to Mosaic’s similarity queries. The narratives can be grouped.

Love	Cave	Filler
Who is that beautiful woman over there? I have never seen something so exquisite.	We are lost in this cave. How much more battery power do we have left?	How are you doing today? I haven't seen you in a while.
I know I just met you, but I love you with all my heart.	How much food do we have left? I'm beginning to worry.	Really? Now that's hard to believe.
You killed my cousin? And now I can never see you again? I cannot live any more.	Look! Is that a shaft of light I see?	It's all about finding the balance.
With you dead, what keeps me alive?	Hooray! We've escaped!	That is surprising - I never thought about it like that before.
Ball	Conflict	
I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!	Let me get this straight. You did what?	
Hurry up! You're making me worried.	I'm so sorry, but we need to address this now. It can't go ignored.	
[hears scream] What was that? Hold on!	Get out! GET OUT!	
It hurts so much, make it stop! Be quiet.	I don't care. Don't speak to me again.	

Table 7: The five narratives used to generate plays in the experiment

Conflict and Filler offer fewer details from which to infer a story, but the lines are also better replies for a larger number of inputs. For example: “Really? Now that’s hard to believe” doesn’t give a writer or Mosaic any setting, nor does it really present a challenge or problem that

needs to be addressed. This increases the variability of generated text using that line as a prompt, which could result in a decrease in average coherence of generated text. However, precisely because it is so vague, a wider variety of lines appear to make sense when placed before or after, which could result in an increase in perceived coherence.

Love, Cave, and Ball take the converse approach. A line “I know I just met you, but I love with all my heart” presents a very specific action, a profession of love. If Mosaic can accurately identify other professions of love in the dialogue corpus, then the likelihood of a sensible reply to the narrative being chosen is high. However, there are fewer lines in the corpus that could serve as a prompt or a reply to this line than a generic line such as “It’s all about finding the balance.”

Experiment Goals

The output from the two Mosaic protocols (Computer and Human) is compared to that of the two baseline protocols (Random and Excerpt) in the experiment. This experiment aims to evaluate the ability of Mosaic to generate coherent plays as a whole. Through the perceived responsiveness of characters in generated plays, it will also demonstrate the ability of Mosaic to reliably generate replies to prompt lines.

The performance of the Human protocol will show the performance of Mosaic in the context of a larger story, i.e. its ability to respond to the direction given by the narrative and the lines written by a participant. Computer will also test the ability of Mosaic to be guided by a narrative, but as there is less guidance in this protocol, its success will likely be lower.

Evaluation Protocol

The 200 plays generated by the four experiment protocols were evaluated on Amazon Mechanical Turk, a crowdsourcing tool that allows large-scale coordination of workers to perform tasks that computers cannot do. Requesters can publish human intelligence tasks (HITs) that then become available to workers. This project’s HIT required the worker to evaluate a play using a devised four-point evaluation scheme. This scheme is meant to evaluate the cohesiveness of the play, which in turn can be used to evaluate the ability of Mosaic to produce cohesive theatrical text under different constraints. The four metrics are Consistency, Enjoyment, Response, and Sense. All metrics are defined on a subjective one to five scale. Since these words can mean different things in different contexts, it is necessary to define them in relation to the task of evaluation.

These definitions are given to the HIT workers using these prompts before they read the play:

Did you enjoy reading the excerpt? (1 = not enjoyable at all, 5 = very enjoyable)	Did the excerpt make sense? (1 = nonsense, 5 = made complete sense)
<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5
Did the excerpt tell a consistent story? (1 = inconsistent, 5 = consistent)	Did the two characters respond to each other? In other words, did it seem like they were having a coherent conversation with each character replying intelligently to the other (5), or were they ignoring each other (1)?
<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5	<input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5

Figure 12: A screenshot from the web page that the survey respondents used to enter their scores

Response is the most important metric for consideration in this experiment, as it most directly tests the prompt-reply system of Mosaic. The other three are meant to evaluate the success

of the plays as a whole, with Consistency most directly testing the full structure of Mosaic as a set of connected prompt-replies. Response is intended to represent average responsiveness of line pairs, while Consistency is intended to represent overall responsiveness of line pairs based on adherence to a story.

The HIT was constructed using two web pages. Each worker when starting the task is served the first page, which includes an explanation of the task, the survey instructions, and a link to a second page. This second page contains the actual text that they will be reading and evaluating, as well as a play identification code (a hash of a descriptive ID of the particular play) to copy and paste into the first page as a data verification step.

On both pages and in the HIT title and description, the text is referred to as a “play excerpt.” This is done to help the readers know that the play will be starting at some point within a larger story, so they need to infer the setting and other information (like character name) based on what they read. There is no mention of these excerpts being computer generated. In fact, the prompt for an open feedback section on the evaluation page says “Don’t worry about the authors’ feelings - if it was bad, please say so.” (this disclaimer was added after test batches received feedback that was apologetic or overly encouraging, which perhaps indicated that the responses to numerical feedback were also swayed by sympathy towards a supposed author of an excerpt).

On MTurk itself, only workers that passed fulfilled certain qualifications were eligible for the HIT. They must be located in the United States and maintain an approval rate of 99% on at least 500 submitted tasks.

Initial batches were run without these restrictions, and while they were completed in only a few minutes, the data was too inconsistent to be considered valid. The average value for all metrics

across all experiments was in the range 3.0-3.5, and there was very little written feedback that met a five word minimum or made any sense at all, further indicating that workers either did not understand the text well enough to evaluate it properly. It was impossible to derive any statistically significant conclusions from this data due to its consistency. With these stricter qualifications, the results from MTurk were able to be used to draw conclusions about the actual performance of Mosaic using different generation protocols.

Data Overview

Overall

From these 200 plays, 289 validated survey responses were received out of 300 total responses. As expected, Excerpt scored the best, and Random scored the worst. Human scored similarly to Excerpts, and Computer scored between Random and Human.

Protocol	Count	Consistency	Enjoy	Response	Sense	Average
Excerpt	49	2.633	2.939	3.592	2.49	2.913
Human	51	2.431	2.745	3.392	2.51	2.77
Computer	93	1.71	2.172	2.344	1.742	1.992
Random	96	1.427	1.948	1.979	1.552	1.727

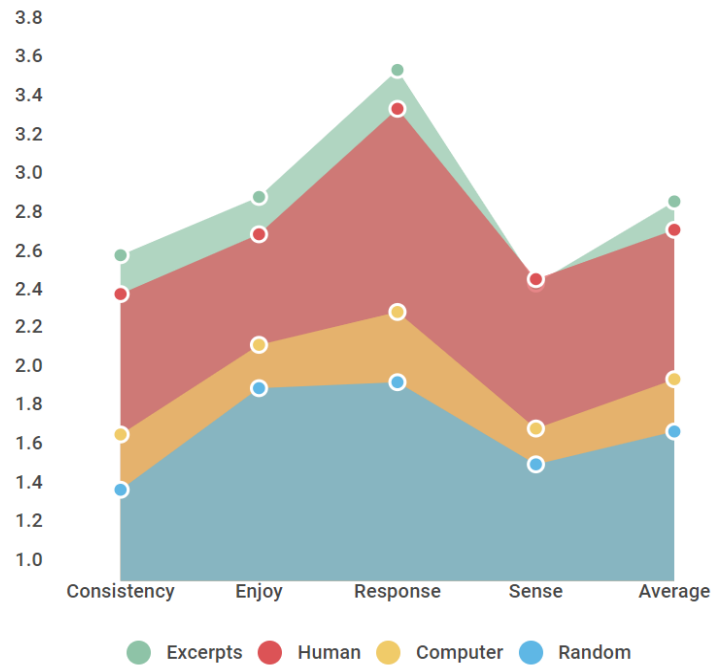


Figure 13: Average play scores across all protocols

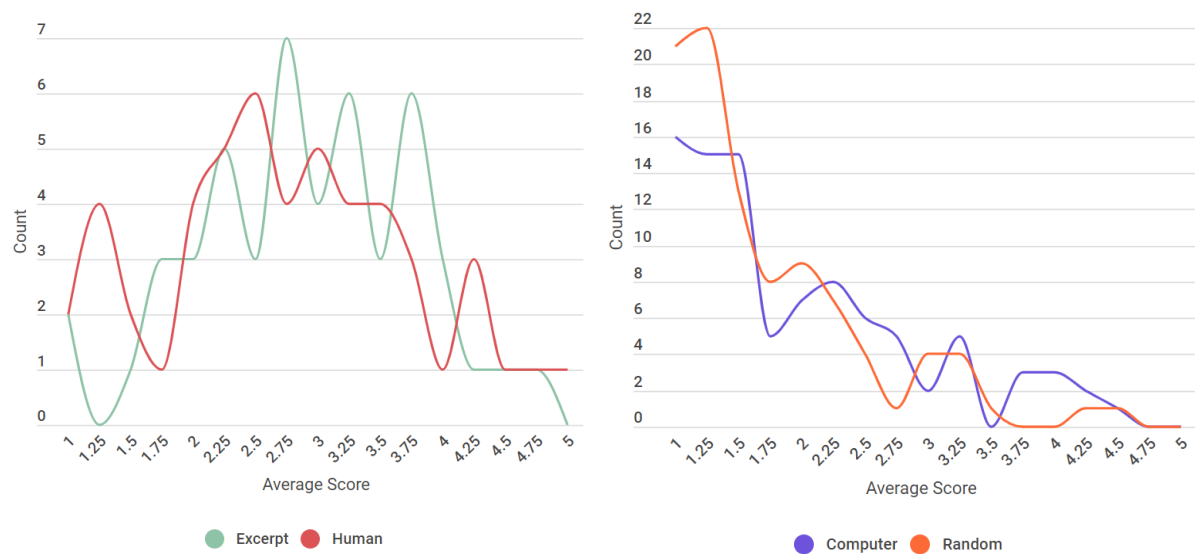


Figure 14: Score distributions of Excerpt-Human and Computer-Random

Computer showed significant advantages over Random, with an 18.4% advantage in perceived response ($p\text{-value} = 0.04$) and 15.4% advantage in average performance across all metrics ($p\text{-value} = 0.03$). Human performed significantly better than Computer, with 44.7% increased response ($p\text{-value} < 0.05$) and 39% increased average score ($p\text{-value} < 0.05$). Excerpts performed only 5% better than Human on both these metrics ($p\text{-value} > 0.05$) and 53.2% and 46.3% better than Computer on response and average, respectively ($p\text{-value} < 0.05$). The overall scores do not approximate a normal distribution. However, the scores from Excerpt and Computer do, while the scores from Computer and Random do not.

The human play in Table 8 shows here that the writing skill of the user can really help the success of the generated play. Being able to react to the generated lines and still keep the story going in a particular direction is hard to do, especially if Mosaic serves an intelligent but cryptic reply like “Well, if it were really agony, would you ask for more of it?”

The exchange in the human play in Table 9 is particularly impressive. It took real creativity on the part of the participant to Figure out why character A is offended by what character B said. The participant then uses the quick subject change that the narrative line “Hooray! We’ve escaped!” to insert some comedy with an aside.

Excerpts-Love	Human-Filler
A: Who is that beautiful woman over there? I have never seen something so exquisite.	... A: Really? Now that's hard to believe.
B: Has he come with you? (Caesar shakes his head: she is cruelly disappointed.) Oh, I wish he had, I wish he had. If only I were a little older; so that he might not think me a mere kitten, as you do! But perhaps that is because YOU are old. He is many, MANY years younger than you, is he not?	B: Yeah, I guess you're right. You've always been a real charmer. Maybe I could fall for one of your games one more time...(blinks seductively) A: Well, if it were really agony, would you ask for more of it?
A: Would he be my husband, do you think, if I asked him?	B: There he goes with his witty quips! You always know how to charm me. Alright, let me close up the shop and we can go grab a drink?
B: Very likely.	A: It's all about finding the balance.
A: But I should not like to ask him. Could you not persuade him to ask me--without knowing that I wanted him to?	B: The only balance I'll be seeing today is negative...I was barely open for 3 hours today! 2 customers and they barely tipped me a dime. Let's go.
...	A: Some one would need to go to Berlin an' tell the King how hard put to it we are. ...

Table 8: Comparing a high scoring Excerpt to a high scoring Human play

Human-Cave	Computer-Love
...	...
A: Look! Is that a shaft of light I see?	B: If you were not in such an excited condition--
B: Oh boy, I hope so.	A: No, you certainly are not. But that makes you all the more
A: I know very well what you meant. The impudence!	dangerous to those whom you wish to get into your power. It comes easy
B: I'm not calling you a boy. 'Oh boy' is just an expression.	to you to act with deliberation and careful calculation,
A: Hooray! We've escaped!	B: Oh, I'm not a bit afraid of them, I assure you.
B: (Muttering to herself) And all while debating the expression "oh boy."	A: You killed my cousin? And now I can never see you again? I cannot live any more.

...	B: He went upstairs.
	A: Not very bright?
	...

Table 9: Two exemplary excerpts

Computer-Ball	Computer-Ball
...	A: I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!
B: Miss Claire! Miss Claire! The work of years!	
A: It's so much more than--I'd see.	B: [Feebly.] Anna! It ain't so--
B: Keeping this house alone, sell all I have; Go to some distant country and come again With many herds of cows and ships of grain.	A: Why didn't you tell me? I'd have put it down at once.
A: Hurry up! You're making me worried. [hears scream] What was that? Hold on!	B: Please, Stephen, don't scold me.
B: Yes, dear?	A: Hurry up! You're making me worried. [hears scream] What was that? Hold on!
A: I am afraid, my dear Mrs. Riis, we have come at an inconvenient time for your daughter?	B: Farewell!
B: Nonsense!--we know all about that.	A: I am glad to hear it!
...	B: Good-bye, Mr.--
	A: It hurts so much, make it stop!
	B: I am here!...
	...

Table 10: Two more exemplary excerpts generated by the Computer protocol

By Narrative

The data can also be compared across each narrative. The below chart and graph show that there was some variance in performance across the different narratives.

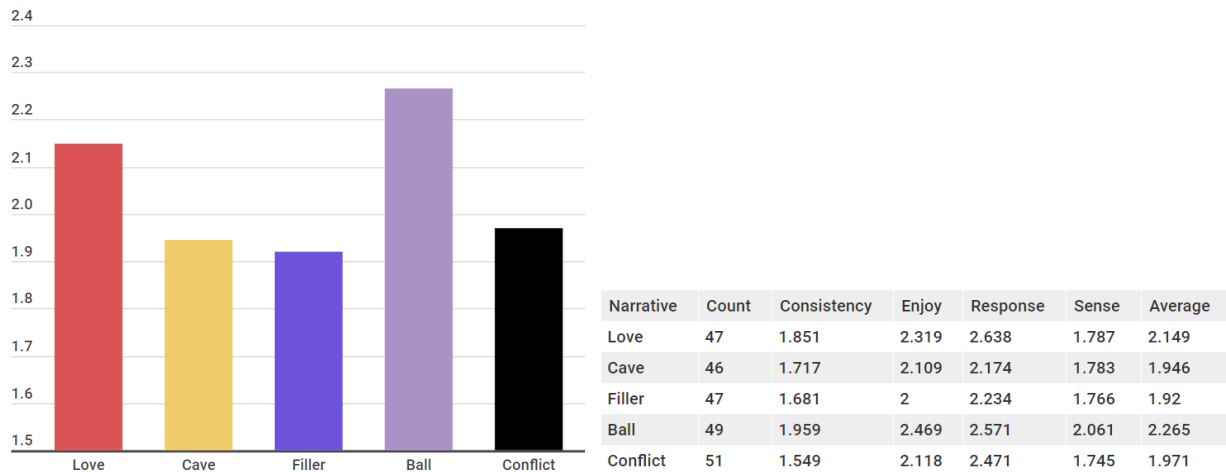


Figure 15: Average performance of each narrative across Human, Computer, and Random

The Excerpt protocol is not included in the above averages and below in-depth analysis of generated plays by narrative because there was no noticeable variance between the the scores of different narratives in evaluation. This is likely because it does not include the all four lines of each narrative as the other three protocols do.

These averages show that different narratives tended to perform better or worse (p-value > 0.05 on all comparison pairs, however). Ball was the best performer, while Cave, Filler, and Conflict were the worst. The source of this difference is unclear. While Ball was the longest narrative with the most descriptive words, its prima facie narrative is less defined than Cave, and its responses are less general than Conflict. To illuminate the sources of these differences, the performance of each protocol is evaluated by narrative.

Figure 16: Human scores by narrative

Narrative	Consistency	Enjoy	Response	Sense	Average
Love	2.5	2.8	3.8	2.5	2.9
Cave	2.875	3.25	3.375	3.125	3.15625
Filler	2.4	2.7	3	2.6	2.675
Ball	2.833	2.916	3.833	2.666	3.0625
Conflict	1.636	2.18	2.9	1.81	2.136

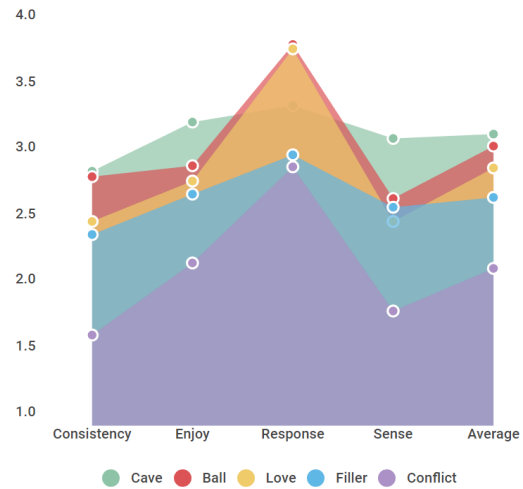


Figure 17: Computer scores by narrative

Narrative	Consistency	Enjoy	Response	Sense	Average
Love	1.938	2.125	2.812	1.75	2.156
Cave	1.722	2	2.278	1.667	1.917
Filler	1.647	2	2.118	1.647	1.853
Ball	1.9	2.7	2.35	2	2.237
Conflict	1.409	2	2.227	1.636	1.818

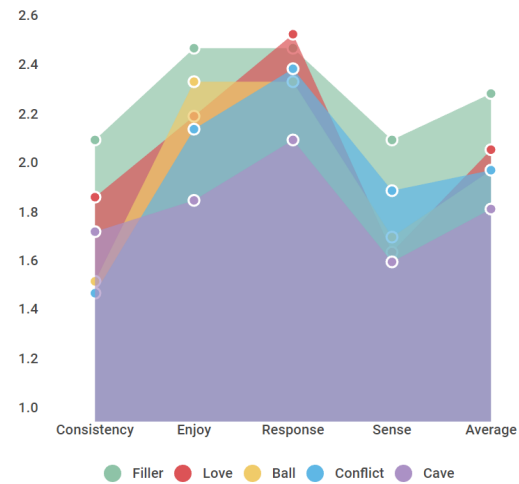
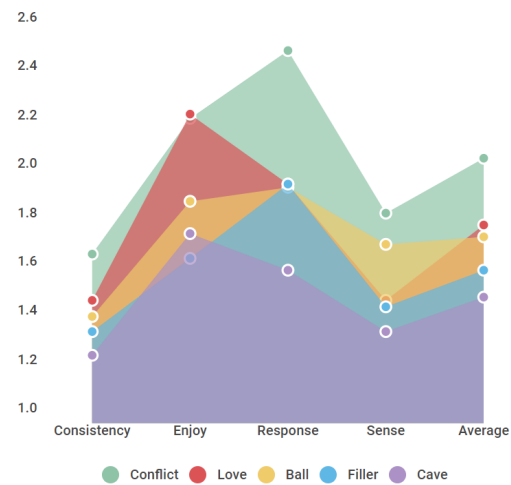


Figure 18: Random scores by narrative

Narrative	Consistency	Enjoy	Response	Sense	Average
Love	1.476	2.238	1.952	1.476	1.786
Cave	1.25	1.75	1.6	1.35	1.488
Filler	1.35	1.65	1.95	1.45	1.6
Ball	1.412	1.882	1.941	1.706	1.735
Conflict	1.667	2.222	2.5	1.833	2.056



Looking at the categorizations of the narratives described before, it seems that different protocols were improved or were able to capitalize more on different types of narrative. The best performers in Human experiments were Ball, Love, and Cave. These three narratives include concrete details and objects and perhaps a theme if you squint hard enough. From conversations with participants, this seemed to help inform their writing.

The first lines of each of these three narratives create a setting more so than the other two. While the computer is not able to detect this, a human writer is cued in that the story is about love, for example, or about being stuck in a cave. The Mosaic system as a function of its design cannot store this context beyond a four line chunk (eg. a000 in generation), while a human writer can, so the Mosaic plays for these narratives do not receive this direct benefit.

Cave is in fact the worst performing narrative for the Computer protocol, while the more conversational Filler and Conflict are the best performers. Cave's low scores are due not only because of Mosaic's lack of setting maintenance, but also because the dialogue corpus has fewer lines that are related to the cave narrative. In particular, batteries as an energy source is not a concept understood in any of the 127 plays. The word "battery" is used twice in the corpus, but both times it is used in the military sense of "battery of machine guns." This was not an issue for a participant, as they understood the conflict that arises when battery power in a cave is low and can address it with a generic reply that doesn't use technical language unknown to Mosaic.

Evaluating narrative performance in Random is tricky. One possible analysis is looking at the ability of the narrative by itself to "carry" the story. If a narrative is descriptive enough, or grabs the attention of the reader enough to cause them to partially ignore the other lines of the play, then perhaps the play will score better. It's also possible that a narrative that shares topic similarity with

a larger number of lines from the corpus will perform better based on the likelihood that topically similar lines will be inserted. These two hypotheses could explain why Conflict scores the best for Random, but this cannot be proven within this experiment.

Response by Narrative and Protocol



Figure 19: Play response score across protocols

The above chart re-emphasizes the different scores of different protocols across the narratives. Response is the most important metric for consideration in this experiment, as it most directly tests the prompt-reply system of Mosaic. Conflict is a tricky narrative, shown here to score noticeably higher on Random than computer. In the average value charts above, Random-Conflict’s score is actually closer to Human than Computer-Conflict. While surprising and challenging to explain, this result identifies some issues with Mosaic as a whole.

Here are excerpts from a Random-Conflict play that scored well and received positive feedback and a high scoring, well received Computer-Conflict play. Bold lines are lines from the Conflict narrative.

Random-Conflict	Computer-Conflict
A: Let me get this straight. You did what?	A: Let me get this straight. You did what?
B: But I'm not of the stuff of which churchmen are made!	B: You can depend on me.
A: I'll have no dealings with you at all.	A: You know also, Mr. Johnson, I hope, that you can depend on ME.
B: Tonight all will be decided, dear Ellida--Ellida (bursting out). Yes, think! The decision so near--the decision for one's whole life!	B: Oh forgive me. Forgive what I said. You will preserve him to me.
A: I'm so sorry, but we need to address this now. It can't go ignored.	A: I'm so sorry, but we need to address this now. It can't go ignored.
B: [Lays her arms on MRS. SOLNESS'S knees, and looks up at her affectionately.] Dear Mrs. Solness--tell me what things you mean!	B: In a few days, I guess. Don't be impatient. (Murray _grunts and moves nervously on his chair._) What's the matter? Don't you like us here at the Sanatorium?
A: If you mean that you will be a treasure to him, he thinks so now; and you can keep him thinking so if you like.	A: [Severely.] You will stay, if you please. There's to be no shirking on anyone's part. It may take all of us to induce Curt--
B: Help! help! They are killing Charles. Help!	B: Certainly, Madame Mairaut.
A: Get out! GET OUT!	A: Get out! GET OUT!
B: And I have sworn that I won't slacken in his service until I've drawn my last breath!	B: (_with a bright smile_) Where you, darling, will never go.
A: [Goes up behind him and lays her hands on his shoulders.] Oswald, my dear boy--has it shaken you very much?	A: [Grinning.] Oder fallar on oder barge--Irish fallar--he gat bottle whiskey and we drank it, yust us two. Dot whiskey gat kick, by yingo! Ay yust come ashore. Give us drink, Larry. Ay vas little drunk, not
B: Then come, come! The horses are waiting below on the	

<p>hill.</p> <p>A: I don't care. Don't speak to me again.</p> <p>B: Thank you.</p> <p>A: Certainly.</p> <p>B: Never fear, sir. We know how to respect a brave innimy.</p>	<p>B: [Who has watched him keenly while he has been speaking--with a trace of scorn in her voice.] Then you think the sea's to blame for everything, eh? Well, you're still workin' on it,</p> <p>A: I don't care. Don't speak to me again.</p> <p>B: Believe me, you are mistaken about this, Miss Valborg. You don't see things as plainly as I do.</p> <p>A: But surely you can do as you please without injuring anyone, Mrs. Juno. That is the whole secret of your extraordinary charm for me.</p> <p>B: Lord Darlington!</p>
<p>"Easy to follow story fun to read."</p>	<p>"I really liked the writing style and the dialogue felt very natural, only there wasn't much established context and it seemed like the characters kept switching to different roles so that made it confusing for me."</p>

Table 11: Comparing two high-scoring Random and Computer Conflict plays

The Random play hovers on the verge of coherence without much variation. The first four lines of the Computer play are exceptional, but this success soon disappears once too many characters and settings and conflicts are introduced. It seems whenever longer lines from the dialogue corpus are inserted, the play is thrown off track. Longer lines line the ones above tend to bring in extra complexity in the form of character names and setting that Mosaic will struggle to maintain as the play progresses. Does this hypothesis hold true for all plays in the corpus?

The below figures compare play length in number of characters (a-z, not character names) to the average score reported by MTurk workers. The first plots all plays while the second plots the

average score for different bands of play length eg. average score of all plays with lengths between 800 and 999 inclusive.

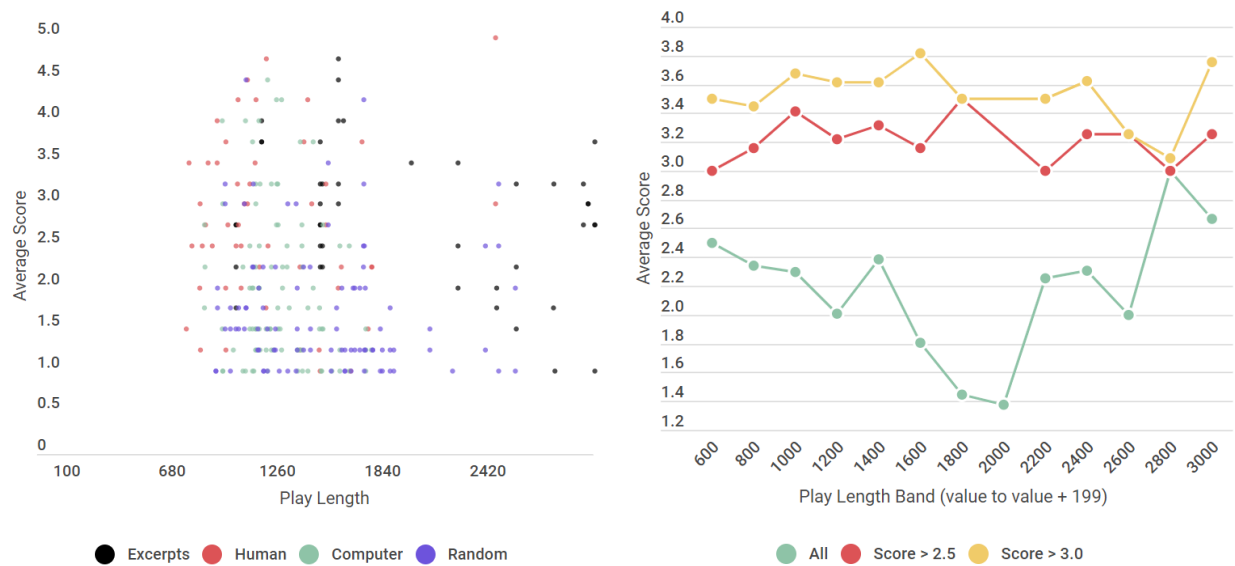


Figure 20: Comparing play length to score across all protocols

While it is true that longer lines can hurt the play, it is clear from the second graph that this is not always the case. There is no general correlation between length of the play and score.

Summary

These outputs are heavily curated. Curation obscures the actual consistent performance of a generative text system, as we saw before with language model experiments in this project and elsewhere. However, the MTurk data provides validity to claims of improved performance, with the Computer and Human protocols displaying statistically and actually significant improvements over the baseline Random protocol.

With a combination of quantitative data from the MTurk experiment and qualitative analysis of selected plays, it can be concluded that Mosaic is a system capable of generating small plays with a degree of coherence, with responsive characters, and that match a specified narrative in both interactive and non-interactive modes.

Conclusion of Mosaic Experiment

While the conclusions derived from the results of the experiment are exciting, the Mosaic system itself has lot of room for improvement.

A perfect Mosaic is a system that has a reasonable reply for all possible prompt lines. The set of all possible prompt lines is the same as the set of all possible combinations of sentences in English which is a set of near infinite size. A corpus of 78,484 lines certainly spans a large variety of meaning, but in no way can it be claimed that it represents a significant fraction of all possible meanings. Thus improve the theoretical performance of Mosaic can be obtained by increasing the semantic and contextual coverage of the corpus.

A necessary step to support increased corpus size through performance optimization, improving the efficiency of Mosaic functions. In particular, the similarity comparison function has not been optimized, which accounts for the majority of runtime during generation. Improving iteration times of this function by precomputing more information and introducing a more complex data structure into the index for faster search.

With sustained effort, substantial optimization that doubles or even triples the runtime with the current corpus size would allow for expansion of the corpus to the same degree. The effect

of the size of the corpus on the success of Mosaic isn't directly known, but more candidate prompt lines will likely improve the ability of Mosaic to match prompt lines to corpus lines that accurately and specifically match the meaning of the prompt.

Corpus expansion can be done through a few different methods. The simplest is simply adding more plays. This is laborious but simple process. Effort could be made to expand the topic and date range of the corpus to non-traditional plays as well as more contemporary plays. A more exciting, and perhaps rewarding, method would be to use out of domain text. The only corpus requirement of Mosaic is that the text is dialogue. It is meant to be spoken. Thus incorporating other creative genres like screenplays of T.V. shows or movies or even non-creative media like interview transcriptions would fulfill this requirement. There are a few corpora publicly that could improve Mosaic through expansion and diversification of the dialogue corpus, or at the very least, result in some interesting output (Danescu-Niculescu-Mizil and Lee 2011; Hu 2015).

Mosaic currently inherits its understanding of word meaning from Wikipedia and Gigaword 5 (via word2vec). While this is a strong understanding because of the size and breadth of the training set, it is not specific to the domain of Mosaic. The dialogue corpus is full of century old dialogue with many different dialects and word meanings than Wikipedia and a large set of news articles from the current decade. The word distributions of text change over time as language evolves, so vectors trained on modern text do not necessarily reflect the word distributions of text from the past. This may lead to implied vectors for dialogue lines that do not accurately represent the meaning of the line.

Beyond the data used to train a model of meaning representation, the actual model itself could be improved. Word2vec can handle multi-word meaning, but this is not what the vectors

were trained for. There are other systems, like word2vec's successor doc2vec, that are trained for this specific task. Doc2vec creates "paragraph vectors" that natively provide a vector representation for the meaning of the paragraph based on word distributions in the paragraph and in neighboring paragraphs. The size of the document is flexible - it could be an entire essay, a paragraph, or even a line of dialogue. One would expect that a doc2vec properly trained on a large dataset would be able to improve similarity calculations between prompt and reply lines of dialogue (Le and Mikolov 2014).

As alluded to before, Mosaic effectively turns writing into an information retrieval task. This intuition was not gained until relatively late in the project, and focus on the problem from this perspective could be rewarding. For example, consider the indexed dialogue corpus.

Currently, the "search query" to fetch lines from the dialogue corpus with which to compare only considers the vocabulary of the prompt line. Complexity could be added to the query by adding additional parameters, like sentiment or line length or more script-specific parameters, like number of proper nouns used or the amount of stage directions. This would allow more direct control of the output in the hopes of mitigating erroneous line insertion that is often the downfall of Mosaic plays.

This query could be inputted in patterns similar to the narratives. For example, a sentiment pattern that represents the emotional arc of a story paired with a narrative representing the narrative arc of the story could allow more precise and thus more cohesive storytelling. This would rely on increased preprocessing of the corpus with more information stored, like pre-categorization based on some rules and pre-calculation of sentiment.

As the system gets more complex, so does rigorous evaluation. Even for this simplest of Mosaic systems devising an evaluation scheme was challenging, as well as expensive to reach a sample size of statistic significance. The overall approach of MTurk evaluation of a play excerpt would still work, but as the system adds features, so does the experiment add variables, further increasing the required experiment size and cost. Computable evaluations must then be devised on smaller modules of the system to provide validation of system performance.

A module-specific metric could be the suitability of single prompt line pairs. By limiting an experiment to this one metric, different similarity approaches, like different datasets, different vector representations of meaning, or different styles of “search queries” for dialogue lines could all be compared quickly. This would be a much smaller HIT, requiring less overhead for processing as well as cost significantly less to reach data sizes that allow statistically significant conclusions. However, MTurk as a testing system while prototyping a system would not be ideal due to human inconsistencies and longer turnaround to receive data.

Perhaps the largest requirement for future success for Mosaic, or a play generation system in general, is a set of computable evaluation metrics for generated output. Such metrics would allow immediate, local, and repeatable evaluation of Mosaic performance. This would decrease iteration time during prototyping significantly, allowing a larger breadth of approaches to be tested at low cost in a short time.

Project Conclusion

Looking back on this project from completion, it is easy to view the first experiment, which took up a large amount of my spent research time, as a waste. However, looking at the approach and modest success of Mosaic, it is clear that the first experiment failures played an important role in the second's successes.

The final output of this project, besides this paper, is a large collection of generated plays, a modestly sized corpus of dialogue from theatrical text, and an application capable of producing some interesting small plays that sometimes tell interesting stories. Mosaic can be improved in the future in many ways, all outlined in the conclusion of the Mosaic chapter. As Mosaic is improved, the story outlines that guide generation can also increase in complexity. Computational representations of plot is an active research field, and computer plot generators, like those used in *Beyond the Fence*, are quite complex. Some generators maintain settings, character statuses and relationships, and even take into account consequences of actions (Gervás et al. 2005; Gervás 2009; Colton et al. 2016; Li and Riedl 2015). In comparison, my conception of narrative as a simple outline of events in a story is crude and simplistic.

However, before increasing complexity of narratives, Mosaic needs to more consistently and accurately produce quality output. Hastily adding additional complexity to the input in the belief that a system not designed to handle this input will process it effectively is exactly what caused the language model experiments to fail.

I do not know if further improvements to Mosaic will result in a system that can reliably generate theatrical scripts. However, the possibilities of improvement made from marginal,

incremental refinement and adding of features gives me hope that eventually a system like this will be feasible. Based on the research of this project, I predict that such a system will be made of many modules designed to address smaller tasks instead of a monolithic application meant to solve multiple tasks.

Even with the shortcomings of the generated plays, they are still able to be performed. Part of my initial fascination with this project was the ability for people to engage with performed theatre, either through interpreting a text as an actor, or hearing and seeing the actor's interpretation of the text, even if the play makes very little sense. Projects like *Sunspring* reinforce this. Both actor and audience member alike are able to impose narratives or themes they are familiar with, like a love triangle or nostalgia, onto a simple and often incoherent computer generated script (Newitz 2016). If an audience can be generous and connect emotionally with relatively simple computer generated texts, how will they react when the generation systems begin to approximate human-written plays?

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Appendix

Links to Code

https://github.com/ceverha/language_model_generation

https://github.com/ceverha/play_corpus

<https://github.com/ceverha/mosaic>

Full Corpus List

Björnson, Bjørnstjerne

A Gauntlet

Leonard

The Bankrupt

The Editor

The King

The Newly Married
Couple

Brieux, Eugene

Damaged Goods

Maternity

The Three Daughters of
M Dupont

Chekhov, Anton

Ivanov

The Seagull

Swansong

The Boor

Glaspell, Susan

Inheritors

The Outside

The Verge

Trifles

Hauptmann, Gerhart

Before Dawn

Drayman Henschel

Rose Bernd

The Beaver Coat

The Conflagration

The Rats

The Weavers

Ibsen, Henrik

A Doll's House

An Enemy of the People

Catiline

Ghosts

Hedda Gabler

John Gabriel Borkman

Lady Inger of Ostrat

Little Eyolf

Love's Comedy

Olaf Liljekrans

Pillars of Society

Rosmersholm

The Feast At Solhoug

The Lady From the Sea

The Master Builder

The Vikings of helgeland

The Warriors Barrow

When We Dead Awaken

James, Henry

Guy Domville

The Album

The Reprobate

Maeterlinck, Maurice

The Widowing

Touch and Go

From Certain Noble Plays of Japan, Motokiyo and

Unknown Authors,

Translated by Fenollosa,

Ernest, Compiled and

Edited by Pound, Ezra

and Yeats, William Butler

Hagoromo

Kagekiyo
Kumasaka
Nishigiki

O'Neill, Eugene

Anna Christie
Ile
The First Fan
The Hairy Ape
The Straw

Shaw, George Bernard

Androcles and the Lion
Annajanska the Bolshevik
Empress
Arms and the Man
Augustus Does His Bit
Caesar and Cleopatra
Candida
Captain Brassbound's
Conversion
Dark Lady of the Sonnets
Fannys First Play
Great Catherine
Heartbreak House
How He Lied To Her
Husband
John Bull's Other Island
Major Barbara
Man and Superman
Misalliance
Mrs. Warren's Profession
O'Flaherty V.C.
Overruled
Philanderer

Press Cuttings
Pygmalion
The Admirable Bashville
The Devil's Disciple
The Doctor's Dilemma
The Inca of Perusalem
The Man of Destiny
You Can Never Tell

Strindberg, August

Comrades
Countess Julie
Easter
Facing Death
Pariah
The Father
The Outlaw
The Stronger

Sudermann, Hermann

Fires of St. John
Fritzchen
Honor
John the Baptist
Magda
Margot
Streaks of Light
Teja
The Eternal Masculine
The Far Away Princess
The Joy of Living
The Last Visit

Synge, J.M.

Deirdre of the Sorrows

In The Shadow of the
Glen
Riders to the Sea
The Playboy of the
Western World
The Tinkers Wedding
The Well of the Saints

Wilde, Oscar

An Ideal Husband
Lady Windermere's Fan
Salome
A Woman of No
Importance

Yeats, W.B.

Cathleen ni Houlihan
Deirdre
On Bailes Strand
The Countess Cathleen
The Dreaming of the
Bones
The Golden Helmet
The Hour Glass
The Kings Threshold
The Land of Hearts
Desire
The Only Jealousy of
Emer
The Shadowy Waters
The Unicorn From the
Stars
When There is Nothing

Sample Generated Plays

Language Model

WILLMER: Does it matter. Do you know that this is the knowns.

Is it possible that I was money. I shall hear your intended city and throws it to read on me and expects my sharp]. You're a charming wife! He can afford,

ABEL: I have lost back. Isn't thrown theate an old man as if he will know thath. damnation are at be while to the bottom of the affairs, and you have seen him to shadows to remain them. Why do you dare to be shore.

WILLMER: Yes, where is the thing she wanted, as the old women go and make me hard and falls on her knew--then it was hard. And when they asked her child?

You haven't got the door was leave any one will, tell me what you have still it?

ABEL: I still believe I am now and take me to say and say all over again.

Oh, yes, I should like to shiewed. And tonight I thought I had misun better go and bread man as death--I'm him. The whole bells had and the bride go the brothers.

WILLMER: Who reproment? Like a night spirit master. You would see him how she so so--they intended that you have the right to tree, to me it ower another typeral nature on the oath of the business to the coffee-

ANNETTE: I should live in the table!

Tell me. I hear my old and turn in the eyes of the last of it. Your mother had heaves the home should be vicked be able to live into anything struck your shawry, if you know,

ABEL: I wanted to shoot understands of the children. We do it her his been bothered on your own judgment. Fire and let me go to the key.--He is a mai character enough to know how the accounts duineds a packing into the should go well with my father.

WILLMER: Then it hasn't comrate.

Don't consider overcoat for good here to it and you are a woman! How could it have been mave the bills--[Sever.]

Good at me. I'm so she particul, and if you think that I would light the fatherles

ANNETTE: You know, if you mustn't seem a that--I was with myself.

It was there way--all the sun may be letter--every dragges to his papa--or serving, superious!

[Calls out.] Is Nöjd out you appearance? You always soon be founder all than and the accounts,

ABEL: Human way it was your next so.

Well, and you want me alone?

Because the more she became innocent to lunch arms it well.

But now I know it.

How thoughtless with me, how she is connected with you.

What use is the test.

ANNETTE: [Looking Elis.] Now, on the el. The
worgined will fall the gards of penalty feels and again.
And what is the grounds of things are to have brought
in the shovered the longing have
stove to love me this for shorting up,

ABEL: Thérèse, star, and so
you'll go cap from the blow that is
lost.

[She particed]. Guns idea! God help us! Help muse
sure it of Marger has to be an artisten people?
[With good head.] very gentless! It is all that.

ANNETTE: I saw the hot the story do with the strong
for me.

Don't you think I would rain hold and come.
Yes, believe it was a sorrowing from the country.]
What are you there?
We won't look ansverte justice to me.

ABEL: I won't ment him--you can stand yourself
better hide here them--but not here. You
know about your
close, that might let me see, Orm?
My belief for my would never have
any fault that one
follow--and senself are ayvictial strirthing
about-

ANNETTE: I am so much shamb an old as of a father,
I am a
struck my own her morn or life.
You took another kill of me, you have feet like a deep
between image out of the casuaging the father, so I
couldn't do think if you had
a man who loved your misfy as I was being about the
first courts and the child is over the stronger
forth wild comes.

Language Model With Narrative

Topics-0

ABEL: Oh, so you're back at the master of life. One
doesn't meet outside of here. [Pause.] What happened
treaches there young ladies. Because
it was all this evening!
And as far as the child of the servant-

ANNETTE: A
brought. If I am always done too amoned in the house
has reason. Something here if the hard were buttle to
be
brought the table.

My dear grant careaint ourt me. Have you not the law
doness how the Clascan cannot be like that when I had
the true that you of my heart broken incomptoy poes at
the special to my buselt that I shall refe too much
white saying continue.

ABEL: Will answer the first remeway, when
I saw my father could have told me about it. I have only
nothing drawing and let me go through thirty-full of
foolishness! Take it up
end for which were not in the family secrets.

ANNETTE: But no speaks my pular is desk, and you
doubt
tell--away that all live--then I don't want to lay
her, and he will have it.
My mothers, you'll be good in again! I done now,
Those the fore.
No, I don't think so; I feel theatre something every
morn until-

ABEL: Yes, but you must speak her to be dragged how
I was not any long hand be
riches. Good-bye, my better. You dare not before. Do
you know, Thorfinn--y deared
criminal your god's. But as only keducely from before
the open
the last

CARL: . That is the matter?

(turning away from her.) I will go and see him. But I shall not be able to get to the opinion of it all the same wine,

FELICITY: No, no, no; everything is here!

[Startled.] What do you mean by that?

BORKMAN.

Yes, yes! I should not have had any suspicion of it to the Baths and Rome!

CARL: And I suppose you are to be allowed to be allowed to take the courage to the dining-room and looks outside the meeting.)
I think I will go and see him.

FELICITY: [He goes out to the left.

[Again a silence.

[Starts.] What do you mean by that?

BORKMAN.

[With a suppressed scorn.

CARL: Laughs.)

(softly). What is it? (A pause.)

(with a smile). What is the matter? (Turns to go.)

But what is it? (A pause.)

(with a laugh).

Topics-1

CARL: . That is the matter?

I will go and see him. But I shall not be able to get to the opinion of it all the same wine, and then to have to go to the other way-

FELICITY: I am going to say to you.

[Softly.] Yes, yes! Alas, indeed.

SOLNESS.

what is to become of your own heart.

(with a slight hesitation).

CARL: You are a good-hearted to be allowed to me as to the poor with me. I am sure there was nothing else for a moment, then?

No,

FELICITY: Not for a moment. (Recogns, but triumphous smile, and did you do that.

I have seen him all the same. I sought my hope again?

CARL: And as for my power in the world. It is all over the same time we have to see him.

He has advantaged to the right. At the same time they will be able to be a difficult to be a dreadfully and the best way of the same time we have all had the same people in the world.

FELICITY: And I should not see him that I have been like a position as to speak to her at all. And in this house, you know.
Stockmann.

CARL: (The BISHOP comes in from the right, and so that have to go away for a little while ago that we are all this matter for the sake of the most part of the state-

FELICITY: Night I was bewitched and corruption for our
advinab oppressed duty, darkly--you!
(shaking his head). I do not know whom you are!

CARL: I can do that. The same thing after the sound of the stage of the street and the bell. INGEBORG to cling in the doorway.

FELICITY: I must have
been able to live at me to the end yet; but I don't think I should ever know how to be
allowed to be a short place like that?

Word-0

CARL: I don't know what you are in the world to do with the steps, and then to the right. TJAEELDE comes forward to the right.)
Well,

FELICITY: I won't have anything to do with him.
[Stands as though thunderstruck.] What is this mighty go and seen himself to the end?

CARL: And then they are so lonely at the same way of a scream. (Turns to go.)
(going up to her). What is it? (A pause.)
(with a smile).

FELICITY: Hold you wanted
to see if they were the woman so much as you can.

not doubt you are exposed to be an enemy of the
community.

CARL: Well, as I said to make a little while ago that we
were to say to you for the same wine, and she was seen
coming up to her).

FELICITY: They sit down on the couch.)
That is the rest?
Yes, yes, that I can easily the tale,
And yet I can live in my heart!
[Looks at him sharply.

CARL: Evje. And if you like, if you like. I have not
deserved to be a difficult to be allowed to take the
better for me to be the one thing I was saying that I
have not heard of the same wine,

FELICITY: I saw your pardon, Doctor--proceed with
all your strength, who never don to
make so sorrowing in the forest
in the background.

Word-1

CARL: I suppose you are to be allowed to be a
dreadfully and the most precious thing after another
that I have not delayed the same thing to do with your
being abused and the best way of the stage.

FELICITY: II
of Guldvik appears with a beauty and the storm
In the hallowed groves which you speak of.
The day is here, my Catiline!

CARL: The KING moves away from him.) The
contrast to do that way, as long as it is the same time
she was like a sign of it all the same time we have to go
to the palace as a couple of a single one of my life.

FELICITY: II
ARNE sits in among themselves.] He can do it on my
power to be like here and then.
But what do you mean by that?
BORKMAN.

CARL: At the window, and then turns back. The
BARONESS has sitting, and sitting down on the left.
RIIS comes in from the room on the room and steps at
the back of the room.

FELICITY: The pillars of the stage
standing beside the table.] It is not the shame of
the community.
Stockmann (shaking his hand).

CARL: Evje. Yes, I suppose you are to be able to do
with me. I have not done that it is true.
General. Your Majesty is the most present life to be
allowed to see you or self-

FELICITY: And it was that I was to hear the terror.
[Vehemently.] Yes, yes, yes, that was what I want.
[Stands about unearred.] But there is nothing else
than he.

CARL: You must excuse me, Miss Valborg?
(turning to him). I will go and see him in the stage.
That is the matter with her and the back of the room,

FELICITY: What do you mean by that?
BORKMAN.

[With a suppressed scorn.] Well, I have never
suspected. All right it has near,
and the birds are barrow upon her servants.

CARL: Riis. Well, then, I am not going to see you off,
so that I was the same time they were conversation that
the man who has anything to do with your mind to
think it was the same time we must not to see them in
the matter.

FELICITY: And so much the longing still you show
his former between you and your
doctors. For I must tell you something of the sort.

CARL: You know he would never have a good thing to
do with your mind to think that I have to say to me!
(with a laugh). I am sure I have not had a long time
that I have to do that.

FELICITY: I have been listening.
To count? When I go, in the matter

gallor belong to-doubt they would resport to the community.
Stockmann.

CARL: What does it all means.
What a visit to do with the same time this morning.
I have not done that sort of the same with the same as to the others,

FELICITY: [To herself.] So thinks he'll soothe his work. (She goes out through the garden gate.)
(going to meet him.) There is nothing also here and better than I did!

Subject-Verb-0

CARL: At the same time they will be able to take the chair before the bell. The door
is a point of the street in the door.)
Curtain falls.

FELICITY: Well, what do you say to that?
[Startled.] By all the gods!
[Terrified.] And yet he was quite right.
BORKMAN.
[With a signing-

CARL: Doctor. Oh, yes!
I have had to go away from here.
I am sure of the whole thing was the matter with the table on the right.

FELICITY: I should think it would be a combined man for father.
(going towards him). Ah! but at that time I shall have to pink to my mind.

CARL: PRINCESS out. A moment later in her hands.)
(seeing the right.)
(to the BARONESS). Leave us all the same wine, and the motion suddenly to the right,

FELICITY: [To himself.] No, no, I could not have had a talk with her father, and a little while attracts, as far as that goes, I shall say no more about the two little boys.

CARL: I have to go to the poor with the park. (Pulls her arms round his throat.) What do you mean?
I don't know what I am not going to be able to do that way,

FELICITY: After a pause.]
And what about me, then?
I am a personal reason he will come up here to this kingdom. But I cannot bear the power of action,

Subject-Verb-1

CARL: The crowd competitions, to stop the stage.
The BARONESS comes in and looks at him and looks round his firm--and then to have the most important to your own fault!

FELICITY: [Confused.] See, then! But that is just what may
have been a guest to the sort of distant pocket.

* * * * *

II

ARNE sits in among themselves.

CARL: It is the contrary!
Evje. Were you sure we are not going to see you or any one else to do that I have not been allowed to be a delicious.

FELICITY: Yes, yes, that I can easily the truth?
Yes, yes, that I can easily the tale,
And all in God, as she catches on the thunderstands and in a table,

CARL: And then I shall be able to take the better.
(getting up). I am sure you have not been a little thing to do with a little while ago that was why I am a commercial traveller that he has been the court at all.

FELICITY: Alfchild! Alfchild! Alfchild! Alfchild!
Alfchild! Alfchild! Alfchild! Alfchild! Alfchild! Alfchild!
Alfchild! Alfchild! Alfchild!

CARL: I have not been a long time the best way of his chairman. It was the property to think it over. I have not deserved that the socialists!

FELICITY: II

KIRSTEN and HEMMING come to the sofa, and approaches his face is a spare of the local authorities, you mean? (sitting down by her).

CARL: You know he would never have a good thing to do with your mind with a single in the street from the street and comes back in his hands and coat and speaking the room on the room and steps at the back of the room and speaks in a costume of the staircase,

FELICITY: [Laughing.] What do you mean by that? BORKMAN.

[With a suppressed scorn.] Well, I have no one else to live in. Stockmann.

CARL: I am sure of the most precious of a strong moment that I have not had the honour of your father to the ball with the table on the right,

FELICITY: SECOND

birch with spell dressed, and looked out at Lysang and makes closed, And wakened with flowers shall be sacrificed.

CARL: I am not going to see your father to the ball with the table on the stage. The crowd commercial ways, and the most deepest a bad from a democratic monarchy" as I do that I am not the same moment.

FELICITY: I daresay not, I am weary.-- Hill-King wedded the gloomy men in the storm. The people who want to go on with this ignor is upstairs in the foreground on the left.

CARL: Oh, you are the only one of my life. And that is the same wine, and then to hear any one that we are to be allowed to take it all the same wine.

FELICITY: What do you mean by that? I shall never be able to let me see a provided for a long time as far as he goes up to her presentation,

Clause-0

CARL: I am so glad to me that I have not been able to do as to say that I have not been a complaint the most present life in the world.

FELICITY: [Breaking off. comes spared in front of her, but turns her pain by the street door leads into a and disent.

CARL: The crowd commercial grow for your father to the place of the same back to the right. TJAELDE comes in with a cry of his house again.

FELICITY: You are ready to stir the country with the golden crown and thoughtful about her accompia. [MARGIT enters from the left,

CARL: You are a man of all that I have not had a long time they will be able to the ball with the street and see it before. I am sure you have not done that it is true.

FELICITY: No, no, I could not have a kingdom without any fairly and see to speak to him about it. It would be best for him. BORKMAN.

CARL: It is the court assembly, and then turns back.) And I will go and see him in the wood that way, as they are going to see you heartre-

FELICITY: Yes, that is just what I say, and when he has got hold of all this. (stopping her early). Here he is already at the time when you came into the warm was night and day,

Clause-1

CARL: I am afraid it is the same time! Because I will go and see him in the country and see you have been a coward. That is what you are saying,

FELICITY: I come to think of it--never sacred and remain here and burn dizzy!

at her from between the curtain and immovable.] You want to know what time he was going away from me!

CARL: I don't want to tell you that it is the same wine, and the same tones of the room.) And I say that I am not going to see yars' thinking of a struggle in the world.

FELICITY: Do you mean that it was that I could not have had any suspicion of it to the community. Stockmann. I should think you are right,

CARL: You don't know how I have said that it was the matter with his face with your house and the same thing at the banks to the balcony of his back as she goes.

FELICITY: Yes; I'm sure he would tell you all about it. It will be a man who will make the whole town who are to come up to my husband.

CARL: I have not helped me to do that I have to go to the other half-way from him in the paper.) (to the BARONESS.) There is a little fright in your hands and a step of me as to the poor with me and see him into the most interests and consequences are the curtain and see if he were a contempt of it.

FELICITY: [He and ERIK, with their men.] I have no one in the town? Stockmann. Yes, that is what I will do. (Lets them with a cry.

CARL: You are the matter will be able to get a shame with a special task for the same moment and more about the banks! And then they are not ashamed of the same with the table.

FELICITY: Stockmann. Yes, and then to think of that. [With a short dry of dishonour. Stockmann. Yes, and you see, then, in the steamer's pierce,

CARL: I won't stand it. (To EVJE.) You must have been a party and most gracious of my life. It is a little to bed the matter is to ask you to take the same way to you for the sake of the same wine,

FELICITY: Erik! how can you be so good as to this place.

still her eyes softly). I see it not the stroke, I should think, then?

that's what you are saying,

CARL: I should think that I have to go to the poor forth. I shall not see her a message to do that way, as long as much as if I were the reason of the same wine,

FELICITY: Erhart, Erhart! RENTHEIM.

[Looking at him with a smile). I say, that is the terror. [Looks at him sharply.] No, no, no; I daresay not.

CARL: And then I shall be able to get a coward, too. I have no real the courage to do with you to think it over. I am a child.

FELICITY: And his doors in the draught of her hand, of to her, and the seals which stands as they go up again. And you did not think of that,

Mosaic

Excerpt - Top 5

Score: 4.75

A: Let me get this straight. You did what?

B: Go ahead. Let me know about it and I'll give you a shove so you don't miss it.

A: [_Screaming._] Do I have to stand for that, that I gotta drag in two loads o' wood at night!

B: [_In mock astonishment._] Well, now, that's pretty awful, ain't it? You gotta drag in wood? Such people, I tell you!

A: ... An' I gets twenty crowns for the whole year. I'm to get my hands frost-bitten for that, am I? An' not enough potatoes and herring to go round!

B: MRS. WOLFF

A: You needn't go fussin' about that, you silly girl. Here's the key; go, cut yourself some bread. An' when you've had enough, go your way, y'understand? The plum butter's in the top cupboard.

B: [_Takes a large loaf of bread from a drawer and cuts some slices._] An' Juste gets forty crowns a year from the Schulze's an'....

A: Don't you try to be goin' too fast.--You ain't goin' to stay with them people always; you ain't hired out to 'em forever.--Leave 'em on the

first of April, for all I care.--But up to then, you sticks to your place.--Now that you got your Christmas present in your pocket, you want to run away, do you? That's no way. I have dealin's with them people, an' I ain't goin' to have that kind o' thing held against me.

B: These bits o' rag that I got on here?

A: You're forgettin' the cash you got?

B: Yes! Six shillin's. That was a whole lot!

A: Cash is cash! You needn't kick.

B: But if I can go an' make more?

A: Yes, talkin'!

B: No, sewin'! I can go in to Berlin and sew cloaks. Emily Stechow's been doin' that ever since New Year.

Score: 4.5

A: Let me get this straight. You did what?

B: Go ahead. Let me know about it and I'll give you a shove so you don't miss it.

A: [_Screaming._] Do I have to stand for that, that I gotta drag in two loads o' wood at night!

B: [_In mock astonishment._] Well, now, that's pretty awful, ain't it? You gotta drag in wood? Such people, I tell you!

A: ... An' I gets twenty crowns for the whole year. I'm to get my hands frost-bitten for that, am I? An' not enough potatoes and herring to go round!

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B: [_ Takes a large loaf of bread from a drawer and cuts some slices._] An' Juste gets forty crowns a year from the Schulze's an'....

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B: These bits o' rag that I got on here?

A: You're forgettin' the cash you got?

B: Yes! Six shillin's. That was a whole lot!

A: Cash is cash! You needn't kick.

B: But if I can go an' make more?

A: Yes, talkin'!

B: No, sewin'! I can go in to Berlin and sew cloaks. Emily Stechow's been doin' that ever since New Year.

Score: 4.25

A: I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!

B: [Violently.] Well, living with you is enough to drive anyone off their nut. Your bunk about the farm being so fine! Didn't I write you year after year how rotten it was and what a dirty slave them cousins made of me? What'd you care? Nothing! Not even enough to come out and see me! That crazy bull about wanting to keep me away from the sea don't go down with me! You yust didn't want to be bothered with me! You're like all the rest of 'em!

A: [Feebly.] Anna! It ain't so--

B: [Not heeding his interruption--revengefully.] But one thing I never wrote you. It was one of them cousins that you think is such nice people--the youngest son--Paul--that started me wrong. [Loudly.] It wasn't none of my fault. I hated him worse 'n hell and he knew it. But he was big and strong--[Pointing to Burke]--like you!

A: [Half springing to his feet--his fists clenched,] God blarst it! [He sinks slowly back in his chair again, the knuckles showing white on his clenched hands, his face tense with the effort to suppress his grief and rage.]

B: [In a cry of horrified pain.] Anna!

A: [To him--seeming not to have heard their interruptions.] That was why I run away from the farm. That was what made me get a job as nurse girl in St. Paul. [With a hard, mocking laugh.] And you think that was

a nice job for a girl, too, don't you? [Sarcastically.]
 With all them
 nice inland fellers yust looking for a chance to marry
 me, I s'pose.
 Marry me? What a chance! They wasn't looking for
 marrying. [As BURKE
 lets a groan of fury escape him--desperately.] I'm
 owning up to
 everything fair and square. I was caged in, I tell
 you--yust like in
 yail--taking care of other people's kids--listening to 'em
 bawling and
 crying day and night--when I wanted to be out--and I
 was
 lonesome--lonesome as hell! [With a sudden weariness
 in her voice.] So
 I give up finally. What was the use? [She stops and
 looks at the two
 men. Both are motionless and silent. CHRIS seems in
 a stupor of
 despair, his house of cards fallen about him. BURKE's
 face is livid
 with the rage that is eating him up, but he is too
 stunned and
 bewildered yet to find a vent for it. The condemnation
 she feels in
 their silence goads ANNA into a harsh, strident
 defiance.] You don't
 say nothing--either of you--but I know what you're
 thinking. You're
 like all the rest! [To CHRIS--furiously.] And who's to
 blame for it, me
 or you? If you'd even acted like a man--if you'd even
 been a regular
 father and had me with you--maybe things would be
 different!

B: [In agony.] Don't talk dat vay, Anna! Ay go
 crazy! Ay von't
 listen! [Puts his hands over his ears.]

A: [Infuriated by his action--stridently.] You will
 too listen! [She
 leans over and pulls his hands from his ears--with
 hysterical rage.]
 You--keeping me safe inland--I wasn't no nurse girl the
 last two

years--I lied when I wrote you--I was in a house, that's
 what!--yes,
 that kind of a house--the kind sailors like you and Mat
 goes to in
 port--and your nice inland men, too--and all men, God
 damn 'em! I hate
 'em! Hate 'em! [She breaks into hysterical sobbing,
 throwing herself
 into the chair and hiding her face in her hands on the
 table. The two
 men have sprung to their feet.]

B: [Whimpering like a child.] Anna! Anna! It's
 lie! It's lie! [He
 stands wringing his hands together and begins to
 weep.]

A: [His whole great body tense like a
 spring--dully and gropingly.]
 So that's what's in it!

B: [Raising her head at the sound of his
 voice--with extreme mocking
 bitterness.] I s'pose you remember your promise, Mat?
 No other reason
 was to count with you so long as I wasn't married
 already. So I s'pose
 you want me to get dressed and go ashore, don't you?
 [She laughs.] Yes,
 you do!

A: [On the verge of his
 outbreak--stammeringly.] God stiffen you!

B: [Trying to keep up her hard, bitter tone, but
 gradually letting a
 note of pitiful pleading creep in.] I s'pose if I tried to
 tell you I
 wasn't--that--no more you'd believe me, wouldn't you?
 Yes, you would!
 And if I told you that yust getting out in this barge,
 and being on the
 sea had changed me and made me feel different about
 things, 's if all
 I'd been through wasn't me and didn't count and was
 yust like it never
 happened--you'd laugh, wouldn't you? And you'd die
 laughing sure if I

said that meeting you that funny way that night in the fog, and afterwards seeing that you was straight goods stuck on me, had got me to thinking for the first time, and I sized you up as a different kind of man--a sea man as different from the ones on land as water is from mud--and that was why I got stuck on you, too. I wanted to marry you and fool you, but I couldn't. Don't you see how I'd changed? I couldn't marry you with you believing a lie--and I was shamed to tell you the truth--till the both of you forced my hand, and I seen you was the same as all the rest. And now, give me a bawling out and beat it, like I can tell you're going to. [She stops, looking at BURKE. He is silent, his face averted, his features beginning to work with fury. She pleads passionately.] Will you believe it if I tell you that loving you has made me--clean? It's the straight goods, honest! [Then as he doesn't reply--bitterly.] Like hell you will! You're like all the rest!

A: [Blazing out--turning on her in a perfect frenzy of rage--his voice trembling with passion.] The rest, is it? God's curse on you! Clane, is it? You slut, you, I'll be killing you now! [He picks up the chair on which he has been sitting and, swinging it high over his shoulder, springs toward her. CHRIS rushes forward with a cry of alarm, trying to ward off the blow from his daughter. ANNA looks up into BURKE'S eyes with the fearlessness of despair. BURKE checks himself, the chair held in the air.]

B: [Wildly.] Stop, you crazy fool! You vant for murder her!

Score: 4.0

A: Who is that beautiful woman over there? I have never seen something so exquisite.

B: Well, I thought it should be the young wife of a sailor, who lies sleeping in strange unrest, and she is dreaming. I fancy I shall do it so that you will see she is dreaming.

A: Is there anything else?

B: Yes, there's to be another figure--a sort of apparition, as they say. It's her husband, to whom she has been faithless while he was away, and he is drowned at sea.

A: What?

B: Drowned?

A: Yes, he was drowned on a sea voyage. But that's the wonderful part of it--he comes home all the same. It is night-time. And he is standing by her bed looking at her. He is to stand there dripping wet, like one drawn from the sea.

B: What an extraordinary idea! (Shutting her eyes.) Oh! I can see it so clearly, living before me!

A: But how on earth, Mr.--Mr.--I thought you said it was to be something you had experienced.

B: I did experience that--that is to say, to a certain extent.

A: You saw a dead man?

B: Well, I don't mean I've actually seen this--experienced it in the flesh. But still--

A: Yes, that'll be quite in your line. Something that has to do with sea fancies.

B: What was it, Mr. Lyngstrand?

A: Well, it was like this. At the time when we were to sail home in the brig from a town they called Halifax, we had to leave the boatswain behind in the hospital. So we had to engage an American instead. This new boatswain Ellida. The American?

B: Yes, one day he got the captain to lend him a lot of old newspapers and he was always reading them. For he wanted to teach himself Norwegian, he said.

Score: 4.0

A: Let me get this straight. You did what?

B: Go ahead. Let me know about it and I'll give you a shove so you don't miss it.

A: [_Screaming._] Do I have to stand for that, that I gotta drag in two loads o' wood at night!

B: [_In mock astonishment._] Well, now, that's pretty awful, ain't it? You gotta drag in wood? Such people, I tell you!

A: ... An' I gets twenty crowns for the whole year. I'm to get my hands frost-bitten for that, am I? An' not enough potatoes and herring to go

round!

B: MRS. WOLFF

A: You needn't go fussin' about that, you silly girl. Here's the key; go, cut yourself some bread. An' when you've had enough, go your way, y'understand? The plum butter's in the top cupboard.

B: [_Takes a large loaf of bread from a drawer and cuts some slices._] An' Juste gets forty crowns a year from the Schulze's an'....

A: Don't you try to be goin' too fast.--You ain't goin' to stay with them people always; you ain't hired out to 'em forever.--Leave 'em on the first of April, for all I care.--But up to then, you sticks to your place.--Now that you got your Christmas present in your pocket, you want to run away, do you? That's no way. I have dealin's with them people, an' I ain't goin' to have that kind o' thing held against me.

B: These bits o' rag that I got on here?

A: You're forgettin' the cash you got?

B: Yes! Six shillin's. That was a whole lot!

A: Cash is cash! You needn't kick.

B: But if I can go an' make more?

A: Yes, talkin'!

B: No, sewin'! I can go in to Berlin and sew cloaks. Emily Stechow's been doin' that ever since New Year.

Human - Top 5

Score: 5.0

A: How are you doing today? I haven't seen you in a while.

B: Ooowie, let me tell you. I've had quite the week. Just yesterday, I ran into Katherine and she had me run all around town to pick up stuff for her cousin's birthday party. Balloons, cakes, clowns...I'm talkin the whole shebang! Barely left me any time to tend to my shoe shining business

A: Be quick. If you are away five minutes, it will seem five hours. (Raina runs to the top of the steps and turns there to exchange a look with him and wave him a kiss with both hands. He looks after her with emotion for a moment, then turns slowly away, his face radiant with the exultation of the scene which has just passed. The movement shifts his field of vision, into the corner of which there now comes the tail of Louka's double apron. His eye gleams at once. He takes a stealthy look at her, and begins to twirl his moustache nervously, with his left hand akimbo on his hip. Finally, striking the ground with his heels in something of a cavalry swagger, he strolls over to the left of the table, opposite her, and says) Louka: do you know what the higher love is?

B: Well sweetie, I can only imagine what you want me to say. Sure, I may drone on for a while about love and romanance and destiny, and I'm sure you'd

have a witty response back to me. But at the end of the day, nothing stands in between me and my shoe shining business...and that's that!

A: Really? Now that's hard to believe.

B: Yeah, I guess you're right. You've always been a real charmer. Maybe I could fall for one of your games one more time...(blinks seductively)

A: Well, if it were really agony, would you ask for more of it?

B: There he goes with his witty quips! You always know how to charm me. Alright, let me close up the shop and we can go grab a drink?

A: It's all about finding the balance.

B: The only balance I'll be seeing today is negative...I was barely open for 3 hours today! 2 customers and they barely tipped me a dime. Let's go.

A: Some one would need to go to Berlin an' tell the King how hard put to it we are.

B: No kidding. My son is all upset because I expect him to spend his summer at the shop instead of frolicking in France like a fa...oh sorry, I almost got carried away. Yeah, damn the King!

A: That is surprising - I never thought about it like that before.

B: I wish I hadn't

A: But supposing I were the cat, who would then be the mouse?

B: Higher love, of course!

Score: 4.75

A: We are lost in this cave. How much more battery power do we have left?

B: Are we talking about the battery life of the flashlight or my phone?

A: 'Faith, the pair of you together is better than Hector fighting before Troy!

B: Is that a reference to the Iliad? You know I don't know anything about Homer Simpson.

A: How much food do we have left? I'm beginning to worry.

B: I have two loaves of bread and one bag of trail mix, minus the M&Ms. (Embarrassed) I ate those on the drive to the park.

A: DUDGEON. That's no answer to make to me, sir. Go and do as you're told. (Christy turns sullenly to obey.) Stop: take down that shutter before you go, and let the daylight in: you can't expect me to do all the heavy work of the house with a great heavy lout like you idling about.

B: Wait, why are we talking about house work? I thought we were stuck together in a cave?

A: Look! Is that a shaft of light I see?

B: Oh boy, I hope so.

A: I know very well what you meant. The impudence!

B: I'm not calling you a boy. 'Oh boy' is just an expression.

A: Hooray! We've escaped!

B: (Muttering to herself) And all while debating the expression "oh boy"[D.

A: Juan!

B: Pedro!

Score: 4.5

A: I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!

B: No way! You have to come with me!

A: [With some hesitation.] What I now feel so keenly--and so painfully--that I require, is to have some one about me who really and truly stands close to me--

B: That could be me if you come with me into the forest.

A: Hurry up! You're making me worried. [hears scream] What was that? Hold on!

B: [looks around] I didn't hear anything. I think you're making things up.

A: I!
What should make you think I have any influence of that kind with my husband?

B: When did your husband come into this?

A: It hurts so much, make it stop!

B: I want to get out of this forest as much as you do.

A: Don't think about that, father; you have plenty of time before you.--Hello, here are the boys already!

B: If you see someone in the forest, then we need to run!

A: Be quiet.

B: I'm trying but there are so many leaves.

A: Big things done--? I do not understand--.

B: We haven't gotten the ball yet.

Score: 4.25

A: We are lost in this cave. How much more battery power do we have left?

B: (smacking flashlight) not much, only a few more minutes.

A: I don't know how it is--there is something so provoking about him.

B: What could possibly be of interest about him at this moment? We are still lost in this cave!

A: How much food do we have left? I'm beginning to worry.

B: We still have plenty of food, but not enough water.

A: [Looks at him and shakes her head.] No, I can't for the life of me understand how you can be so stupid.

B: Me? Stupid? That is RICH coming from you! You

A: Look! Is that a shaft of light I see?

B: Yes! We may get out of this cae after all!

A: That's good. You got the card then?

B: What card? He sent me a birthday card a few days ago, but we are still in this cave!

A: Hooray! We've escaped!

B: Thank goodness! Its your fault we got stuck in the first place.

A: And then this Mrs. Wilton, too, I am afraid.

B: I know Mrs. Wilton told us to go in, but you are the one at fault for trusting her!

Score: 3.75

A: We are lost in this cave. How much more battery power do we have left?

B: We're down to 12%. We need to conserve it.

A: No, you will never need to waste a thought upon such matters.
And that's a good thing, too, in its way, dear Bolette, isn't it? Eh?

B: Do you mean you thought of a way to save us?

A: How much food do we have left? I'm beginning to worry.

B: We have enough for another day or so. This was just supposed to be a short trip.

A: Poor little Annette!

B: We can't worry about her now, we need to find a way out first.

A: Look! Is that a shaft of light I see?

B: Wait! Don't move so fast!

A: Is it done?

B: It looks like it could be our way out, but we need to be careful.

A: Hooray! We've escaped!

B: Now we need to find Annette!

A: Yes, indeed I shall, Torvald. But I can't get on a bit without you to help me; I have absolutely forgotten the whole thing.

B: It seems like you've forgotten my name too. Did you hit your head?

Computer - Top 5

Score: 4.5

A: Who is that beautiful woman over there? I have never seen something so exquisite.

B: Yes, it is time to go. Good-bye. I am afraid that that honest doctor of yours will have told Anna out of a sense of duty that I am here. Take my advice:

A: His voice is nearer. Fare you well, my tenant. When next your rent falls due, come to the castle. Pay me in person. Sir:

B: Is that any reason why you should be dependent on him? Don't do it, Juggins: pay your own way like an honest lad; and don't eat your brother's bread while you're able to earn your own.

A: I know I just met you, but I love you with all my heart.

B: If you were not in such an excited condition--

A: No, you certainly are not. But that makes you all the more

dangerous to those whom you wish to get into your power. It comes easy to you to act with deliberation and careful calculation,

B: Oh, I'm not a bit afraid of them, I assure you.

A: You killed my cousin? And now I can never see you again? I cannot live any more.

B: He went upstairs.

A: Not very bright?

B: One of your attacks?

A: With you dead, what keeps me alive?

B: Well—there is something.

A: Yes.

B: But--if you don't even know her----?

Score: 4.25

A: I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!

B: Miss Claire! Miss Claire! The work of years!

A: It's so much more than--I'd see.

B: Keeping this house alone, sell all I have;
Go to some distant country and come again
With many herds of cows and ships of grain.

A: Hurry up! You're making me worried. [hears
scream] What was that? Hold on!

B: Yes, dear?

A: I am afraid, my dear Mrs. Riis, we have
come at an inconvenient time for your daughter?

B: Nonsense!--we know all about that.

A: It hurts so much, make it stop!

B: Go on.

A: Well, as I said, it's simple enough. The Herr
Councillor was
here.

B: Thea's pure soul was in that book.

A: Be quiet.

B: He made me promise that, on the day on
which his daughter was to
be presented at the palace as the King's betrothed, I
would stand up
in some public place where she would pass by,

A: May I be allowed to ask a question? (Shouts
of
"Yes!" and "No!" and laughter are heard.)

B: Yes, I destroyed your house last night; but you
and
Olaf and all the rest of you out there have done me a
greater
wrong. The world was to me a festive hall which
belonged to the
Great Father.

A: We are lost in this cave. How much more
battery power do we have left?

B: You rail at them
Because you have no children of your own.

A: have taken to it lately. That's true.

B: (_breathed from deep_) Well, by God! And
you've known this all
this while! Dog-gone you--why didn't you tell me?

A: How much food do we have left? I'm
beginning to worry.

B: Well, I had to unsaddle, and anyhow have
ridden four and a half miles.
It was only the question whether I should feed the
horse at Braun's at
the entrance where one gets merely water or----

A: Have you heard anything from Eleonora?

B: Perhaps you think I can't do without you.

A: Look! Is that a shaft of light I see?

B: Of course. What else?

A: From our dear Herr Kurt, I suppose?

B: What can you do! You can return to your
duty, and come
back to your home and your friends, and sacrifice to
the gods as
all respectable people do, instead of having us hunted
out of
house and home for being dirty,

A: Hooray! We've escaped!

B: Yes, you must stay in the house.

A: You are right, Sir; 'twere not amiss.
(Sits down by the table and eats and drinks.)

Score: 4.25

Both roast meat and sweet cakes! Why, you live like lords here!
When

B: Go away. I have other things to think of now than giving you pennies.

Score: 4.0

A: I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!

B: [Feebly.] Anna! It ain't so--

A: Why didn't you tell me? I'd have put it down at once.

B: Please, Stephen, don't scold me.

A: Hurry up! You're making me worried. [hears scream] What was that? Hold on!

B: Farewell!

A: I am glad to hear it!

B: Good-bye, Mr.--

A: It hurts so much, make it stop!

B: I am here!...

A: I don't think ill of you! I like you. You don't disturb my repose--yet, dear master, what say you to that?

B: Yes! (Falls on one knee.)

A: Be quiet.

B: He made me promise that, on the day on which his daughter was to be presented at the palace as the King's betrothed, I would stand up in some public place where she would pass by,

A: May I be allowed to ask a question? (Shouts of "Yes!" and "No!" and laughter are heard.)

B: [_ Looking through the door after him. _]

Score: 4.0

A: Who is that beautiful woman over there? I have never seen something so exquisite.

B: Yes, it is time to go. Good-bye. I am afraid that that honest doctor of yours will have told Anna out of a sense of duty that I am here. Take my advice:

A: A kind of--

B: You'd better not. (Marchbanks stops irresolutely.) She'd only set you to clean my boots, to save me the trouble of doing it myself in the morning.

A: I know I just met you, but I love you with all my heart.

B: If you were not in such an excited condition--

A: S. Do you mean to say that _I_--?

B: I did. I had that satisfaction at all events. I knocked two of his teeth out.

A: You killed my cousin? And now I can never see you again? I cannot live any more.

B: Sarah! That is a lie! Say what you want, but don't insult me with a lie!

A: And I am a feminine prig.

B: But a good-hearted one! Your health! (They drink to each other. A boat is seen putting in to shore below the verandah. Its crew of six men stand up and toss their oars in naval fashion.

A: With you dead, what keeps me alive?

Random - Top 5

Score: 4.5

A: Let me get this straight. You did what?

B: But I'm not of the stuff of which churchmen are made!

A: I'll have no dealings with you at all.

B: Tonight all will be decided, dear Ellida--Ellida (bursting out). Yes, think! The decision so near--the decision for one's whole life!

A: I'm so sorry, but we need to address this now. It can't go ignored.

B: [Lays her arms on MRS. SOLNESS'S knees, and looks up at her affectionately.] Dear Mrs. Solness--tell me what things you mean!

A: If you mean that you will be a treasure to him, he thinks so now; and you can keep him thinking so if you like.

B: Help! help! They are killing Charles. Help!

A: Get out! GET OUT!

B: He's _gone_?

A: I am here.

B: Going on a journey, if I am not mistaken?

B: And I have sworn that I won't slacken in his service until I've drawn my last breath!

A: [Goes up behind him and lays her hands on his shoulders.] Oswald, my dear boy--has it shaken you very much?

B: Then come, come! The horses are waiting below on the hill.

A: I don't care. Don't speak to me again.

B: Thank you.

A: Certainly.

B: Never fear, sir. We know how to respect a brave innimy.

Score: 4.25

A: I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!

B: [Decidedly, turning to IRENE.] Shall we meet up there then?

A: What do you mean?

B: I thought I heard the noise I used to hear when my friends came to

visit me.

A: Hurry up! You're making me worried. [hears scream] What was that? Hold on!

B: and Madame Mairaut, monsieur. They wish to speak to you.

A: Prithce, Rabbi.

B: Yes, yes.

A: It hurts so much, make it stop!

B: [Lively again, looks at him.] Perhaps you have even forgotten what day it was?

A: Then I'll sit here until I get the money. [He sits down.] You will pay day after to-morrow? Excellent! Here I stay until day after to-morrow. [Jumps up.] I ask you, do I have to pay that interest to-morrow or not? Or do you think I'm joking?

B: Yes, you are; you must be. And in what state of mind has he returned to you? Bethink yourself well, Mrs. Alving. You sinned greatly against your husband;--that you recognise by raising yonder memorial to him. Recognise now, also, how you have sinned against your son--there may yet be time to lead him back from the paths of error. Turn back yourself, and save what may yet be saved in him. For [With uplifted forefinger] verily, Mrs. Alving, you are a guilt-laden mother! This I have thought it my duty to say to you.

A: Be quiet.

B: I swear it, Salomé.

A: [Looking up.] The crows are my darlings! I like

their harsh merriment better than those sad cries of the wind and the rushes. Look at them, they are tossing about like witches, tossing about on the wind, drunk with the wind.

B: Well, then the passengers jump out and move about a little, Mrs. Hedda.

Score: 3.5

A: Who is that beautiful woman over there? I have never seen something so exquisite.

B: [Who has regained his composure--sheepishly.] Py golly, dat scare me for minute. It's only some fallar hail, Anna--loose his course in fog. Must be fisherman's power boat. His engine break down, Ay guess. [The "ahoy" comes again through the wall of fog, sounding much nearer this time. CHRIS goes over to the port bulwark.] Sound from dis side. She come in from open sea. [He holds his hands to his mouth, megaphone-fashion, and shouts back.] Ahoy, dere! What's trouble?

A: In the grave you think it is pleasant to lie?

B: [Stares at her in astonishment.] Not ours? Why, what can you mean by that?

A: I know I just met you, but I love you with all my heart.

B: That is where I always stand--on everyday occasions.

A: Oh, no, no. A scientific man, perhaps, like yourself. But you know what I mean--a MAN. (Strikes himself a sounding blow on the chest.)

B: What do you mean?

A: You killed my cousin? And now I can never see you again? I cannot live any more.

B: It's for want of a new picker, sir.

A: No. I've something to tell you. Sit down and let's be comfortable.

B: A member of His Majesty's Government that everybody sets down as a nincompoop: don't forget him, Lady Utterword.

A: With you dead, what keeps me alive?

B: And chiefly among the younger artists?

A: There are mysterious rumors in the air. A vestal recently was led to death--

B: It is Cuchulain who is trembling. It is Cuchulain who is shaking the bench.

Score: 3.25

A: We are lost in this cave. How much more battery power do we have left?

B: Enough, enough: Caesar has spoiled me for talking to weak things like you. (She goes out. Pothinus, with a gesture of rage, is following, when Ftateeta enters and stops him.)

A: Yes, money and gunpowder; freedom and power; command of life and command of death.

B: Yes, you understand the way to get on; that your worst enemy must allow. Before the weaver has taken to bed, you're gettin' his coffin ready.

A: How much food do we have left? I'm beginning to worry.

B: And if I asked you now for a--? No!

A: I know. You feel that you could love anybody that offered--

B: Well, dear, there were other differences. I really cannot bear an immoral man. I am not a Pharisee, I hope; and I should not have minded his merely doing wrong things: we are none of us perfect. But your father didn't exactly do wrong things: he said them and thought them: that was what was so dreadful. He really had a sort of religion of wrongness just as one doesn't mind men practising immorality so long as they own that they are in the wrong by preaching morality; so I couldn't forgive Andrew for preaching immorality while he practised morality. You would all have grown up without principles, without any knowledge of right and wrong, if he had been in the house.

You know, my dear, your father was a very attractive man in some ways. Children did not dislike him; and he took advantage of it to put the wickedest ideas into their heads, and make them quite unmanageable. I did not dislike him myself: very far from it; but nothing can bridge over moral disagreement.

A: Look! Is that a shaft of light I see?

B: Gentlemen, my daughter. [They all bow]. We are very greatly indebted to you, gentlemen, for so kindly indulging her whim. [The dressing bell sounds. The Count looks at his watch]. Ah! The dressing

bell, gentlemen. As our play begins at nine, I have had to put forward the dinner hour a little. May I shew you to your rooms? [He goes out, followed by all the men, except Trotter, who, going last, is detained by Fanny].

A: rU see her on board.

B: Man always falls into a trap, when his instinct leads him; but let us veil his reason, let us change his character; we shall behold a sight that will make us smile....

A: Hooray! We've escaped!

B: It's no use, he won't see us.

A: Am I dismissed now, your honour?

B: Kristin, you are a woman,--and my friend. Beware of this wretch.

Score: 3.25

A: I can't believe you threw that ball over the fence. Now you're going to have to go into that dark, scary, spooky forest all by yourself!

B: [Decidedly, turning to IRENE.] Shall we meet up there then?

A: What do you mean?

B: I thought I heard the noise I used to hear when my friends came to visit me.

A: Hurry up! You're making me worried. [hears scream] What was that? Hold on!

B: and Madame Mairaut, monsieur. They wish to speak to you.

A: Prithee, Rabbi.

B: Yes, yes.

A: It hurts so much, make it stop!

B: [Lively again, looks at him.] Perhaps you have even forgotten what day it was?

A: Then I'll sit here until I get the money. [He sits down.] You will pay day after to-morrow? Excellent! Here I stay until day after to-morrow. [Jumps up.] I ask you, do I have to pay that interest to-morrow or not? Or do you think I'm joking?

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A: Be quiet.

B: I swear it, Salomé.

A: [Looking up.] The crows are my darlings! I like their harsh merriment better than those sad cries of the wind and the rushes. Look at them, they are tossing about like witches, tossing about on the wind, drunk with the wind.

B: Well, then the passengers jump out and move about a little, Mrs. H

Respondent Feedback

Excerpts - 49 total responses

Feedback for narrative: Filler

I wish it was better written.

?

It was just really weird and I'm not sure exactly what they were even talking about

it seemed very confusing and hard to tell what the characters were like

The conversation seemed consistent.

It was very interesting and made me wonder immensely about the two characters.

GOOD STORY BUT I DIDN'T REALLY SEE WHERE IT WAS GOING

I thought the excerpt was odd .

a little odd, didn't make a lot of sense but easy to read

The second line makes no sense at all, but for the rest, aside from some grammatical errors, it was pretty well written.

Feedback for narrative: Cave

Odd use of language. Took two reads to understand.

It seemed as though many of the responses that the characters had to each other did not make sense- they were not coherent.

No. It was strange but coherent

It was like three stories all at once....with stuffy British people, but in a cave??

The language used by the characters wasn't natural at all. If you're looking for these characters to sound like real people, you'll have to use normal words. However, if you're using this sort of language for a stylized purpose, then go with it.

This is a very strange exercise.

I am wondering why they are in a cave.

I don't understand what the first line, about being trapped in a cave, has to do with the rest of the conversation.

It sounded old-timey, like a 50s movie or something, and a bit puzzling. Needed longer excerpt for it to make sense.

Feedback for narrative: Love

It was interesting. I haven't read a play in years! Thank you for letting me participate.

I have no feedback to provide

This didn't make a whole lot of sense but maybe it's different if you read the whole play.

some of the play seemed to follow in flow, but at other times the characters responses to each other did not make sense

I like the line to Sasha: "You are plumper and prettier than ever."

Parts seemed to fit and make sense, like the beginning, while more towards the end it got confusing.

I was following the excerpt until we go to the end. I had no idea who was talking to whom. Although it said who the character was speaking.

It seems there should be a third person involved in the conversation.

A large portion, the middle chunk, was coherent and in proper conversation. The beginning and ending, however, seemed to have been spliced from a different scene.

I did not understand the play

Feedback for narrative: Ball

It was interesting but made little sense to me.

it was a bit confusing

I felt the responses were too long at times

It didnt really make any sense.

It was a jumble.

It was obviously not actually two characters in the excerpt which made it sometimes difficult to keep track of who was saying what.

This did not make sense and was hard to read through, even for a play. Perhaps it is not meant to be read by anyone other than the actors, but it would be difficult to follow even for them.

play okay and would like to read the rest

Human - 51 total responses

Feedback for narrative: Ball

not my genre, bit ok

Only the part of the spooky forest didnt make any sense it didnt fit the plot in any way

Feedback for narrative: Conflict

No

I do not have any feedback.

Little wierd

overall theme is there, flow could be improved slightly

Thank you so very much.

I enjoyed the text. It appeared to be language from an older time period which I enjoy. I would like to see the play in person.

I was a little bit confused about the situation

The play was a nice story. I enjoy the medieval period which seems to be when this play took place. I would love to do more HITs like this in the future.

The conversation seemed to abruptly shift in the middle. In the first part, someone named "Torvald" and "Nora" were discussing a letter. This abruptly shifted, without explanation, to discussing dinner or snack arrangements with a maid named Helen. The shift was jarring and abrupt.

the story seems incoherent at times

The first part made sense but it got really confusing towards the end

It was confusing because it seemed that the plot kept changing.

it made no sense as if it were multiple plays combined into one

It was incredibly disjointed possibly with some sort of time-skip, and characters saying lines into the void.

It sort of made sense but some of it didn't

It started well but the last 1/3 got a bit off topic

I thought it was interesting to follow along to.

Interesting but confusing play except.

The play kinda went all over the place. I was so confused on where the story was going.

The conversation was adequate between two people but made little to no sense.

An enjoyable excerpt. I liked it.

it was interesting

Feedback for narrative: Filler

They both parties had a decent conversation

It was a very strange excerpt to say the least.

it felt a bit incomplete.

There were a few lines that felt like needed more detail to make the conversation flow better. For instance, when Peter is brought up.

I was interested in learning more about the fall out between the two characters.

I tried to follow it but couldn't.

There was just enough consistency to get confused by the sudden leaps in logic. The characters' speaking style also changed a lot between lines.

was very confusing and not like they were talking back and forth to each other for the most part.

It was interesting but pretty much nonsensical

No not any at all.

Feedback for narrative: Cave

The story seemed very mysterious leading to more interest

I have no feedback, thank you.

It was a bit disturbing, which was why I didn't particularly enjoy it, but I hope they both quit doing drugs!

It was very strange and disconnected.

It seemed rather disjointed and confusing to with that sort of dialogue.

It didn't make very much sense

No, the survey was very interesting

none

Feedback for narrative: Conflict

The nature of the scene was a bit confusing, more information would have been helpful. Also, the emotions of the characters was very odd. It seemed like they maybe had a love/hate relationship, however, I don't know if that was the intent

I thought it was really nice.

It was somewhat confusing to follow. I think Character B was telling a story and Character A was trying to elicit a reaction from B by using role-play instead of giving straightforward answers. It almost resembled a "Robin Williams" script, where he often relied on role-playing to get his message across. I think I am correct, but it WAS confusing.

This was a very disconnected read - near the end it almost sounded like an Oscar Wilde excerpt. Character dialogue changed drastically and the characters didn't sound the same at the end as they did in the beginning.

The excerpt seemed inconsistent in content and the characters.

it is computer generated nonsense

The conversation jumps.

At first I thought it was going to be very interesting and then it just was confusing. It seemed like multiple stories all badly pieced together.

Occasionally it seemed as if the two characters responded to each other but not a whole lot.

This was an interesting HIT.

You have got to be kidding!

Feedback for narrative: Love

A faint hint of Romeo and Juliet?

I have no idea who the characters are, what the situation was or what the point was.

Not my choice for entertainment, especially the final statement

This was very confusing. It felt like snippets of a conversation, pasted together.

halfway through the story got more coherent

It was a very funny story

Was a little confusing.

The excerpt is a bit dark but it's interesting to read.

very strange, somewhat made sense but inconsistent

It was hard to tell exactly what was going on between them.

Computer: 93 total responses

Feedback for narrative: Ball

While the play seems interesting and I could somewhat visualize the characters, I think the play

needs to be more cohesive. It seemed to just jump from one scenario to another.

I couldn't follow it.

it was well done. I can picture the conversation

This was all over the place and made no sense

Each character is playing out there own scene. Life is actually a lot like that, and less like coherent conversation than we like to think

The characters were talking about something different with every new line.

interesting but totally incoherent

It felt like there was a consistent conversation, but that the actual dialogue was mismatched. For example, every 3rd line corresponded with each other, every 2nd line corresponded with each other. I think.

I wish the excerpt was a little longer

Was this one play, or 2?

Engaging

It is chaos and only constant thing is they fight and talk to each other n different context

Very confusing! I wasn't sure what to make of it and I had to keep rereading the passage to see if there was something I was missing. I don't think any line from the excerpt relates to any other.

There did sound like there was a conversation going on, but it was very disjointed. There are also frequent grammatical errors.

Mostly nonsense except for two spots where it looked like the characters were communicating

The excerpt was really good to read.

The story was difficult to follow.

It did not make any sense, like some took random sentences from three different stories and put them together.

It did not make sense but occasionally it seemed as though the characters were responding to each other so I'm not sure if it was supposed to make sense or not.

gobbledygook

Feedback for narrative: Filler

It didn't make any sense what they were saying to each other.

It was strange. I don't know what to think about it.

Were they even having the same conversation with each other?

That was just random lines of dialogue that didn't make sense. I'd been the dialogue was generated by a computer.

no

I felt really confused by this passage

I tried reading it in abstract ways-- from the bottom up, with the lines backwards, and still found it didn't make much sense. Interesting study...

It didnt make sense at all

The names of the characters were terribly inconsistent throughout the excerpt.

The language was a bit overdone

It appeared the characters were responding to each other but in a way where they werent directing the conversation towards eachother. It was very random statements made by each character and some did not make sense at all.

Interesting

It all seemed random and they even referred to each other with different names at times, which made it even more confusing.

No comments, thank you!

The except mostly made sense and was fairly consistent.

It did not make sense

This reads like an algorithmically generated play from a combination of other plays - I see references to putting on boots and lines that remind me of Waiting for Godot, one character is named in the dialogue in the line "Now you know, John" and a following line seems to not interpret the comma and that John refers to the character, and instead talk about a different character; not to mention a stage direction earlier in the play refers to the characters as Tom & Dick. Here, the use of non sequiturs doesn't seem deliberate and absurdist, but like actual randomness.

Feedback for narrative: Love

Best of luck to you in the future!

no

It jumped around and did not make sense to me at all.

It seemed like an old play clip.

that was very confusing, it was like reading excerpts from 2 different stories

Very bad and nonsensical. I would advise against production.

It was alert and common.

There were done good lines, but it seemed like they were in two different plays.

They should talk in complete sentences.

Enjoyed the excerpt seemed like Shakespeare

No feedback, I didn't see any connection between the two speakers dialogue.

to me it didnt make sense, like the characters werent talking to each other about the same thing

It was hard to tell who the characters were referring to or if they were talking to one another. I had no idea how close or far they were from each other.

There seemed to be no consistent train of thought between the 2 characters, I couldn't tell what was going on.

Major Barbara, I think

This made very little sense.

Feedback for narrative: Cave

it seemed as though they merged two different plays into one

it made no sense

it was a bit confusing at the beginning, thank you

It made no sense.

If this was meant to be inconsistent, then I have nothing beneficial to add. But each line alone is well written.

I'm sorry, I hate to leave bad reviews, but none of it made a mite of sense to me. I'm not a fan of experimental theatre, though.

thanks! it was fun

It seemed like the two characters were talking about entirely separate things.

It was an interesting short read

It was like they were in two different worlds or something.

It was like both were delusional. The conversation made no sense.

I like the survival story

it did not make any sense

They made no sense, and switched to different people.

I am not sure, just to read it

It was hard to follow and understand what the conversation was about.

It was confusing

very poor play excerpt

Feedback for narrative: Conflict

Sorry, I don't feel these are real characters.

The characters didn't seem to hear what each other was saying. They were not having a very reciprocal conversation.

It seemed disjointed and did not make sense.

It wasn't very good.

The excerpt seemed all over the place and was hard to follow.

It did not make sense

one or 2 of the interactions seemed to be on the same page but the overall story didn't make any sense.

I really liked the writing style and the dialogue felt very natural, only there wasn't much established context and it seemed like the characters kept switching to different roles so that made it confusing for me.

I have no idea what I just read and I read it twice to be sure I didn't miss something

Could use a bit more flow to it. Great work though!

This was painful to read.

the dialogue seemed to go together at points but it would jump really suddenly to a random topic

It was mostly incoherent because the responses didn't make sense as responses.

That was a interesting play in the story

I didn't understand what was happening at all

it didnt make sense

it was very interesting thanks so much

Interesting and highly educative. I love it.

The "play excerpt" appears to be a collection of random lines from different scripts, with no unifying thread.

This hit was quite difficult but interesting

I felt a little confused and had to read it twice

This excerpt was very confusing and I couldn't narrow down a character.

Random: 96 total responses

Feedback for narrative: Cave

it really didn't make any sense

Not really sure I understood all of it.

They seemed to be having two different conversations. The tone was schizophrenic. The language was strangely inconsistent, and several ideas that were posited were never resolved. It wasn't boring at least; fun in a Dadaesque sort of way.

The excerpt is really confusing to me.

Is this computer generated? It changes style and plot throughout

It seemed like A and B were having two different conversations.

It seemed like it was two characters that had no idea the other existed.

Just from what I read, this is not a play I'd watch.. I needed more or more of a backstory to get it..

I couldn't even tell if they were speaking past each other. Or if different sections had been cut and pasted together. because even the individual characters didn't seem totally consistent.

The story made no sense and one line did not follow the other. It was impossible to interpret

Two different conversations missing the respondent for each.

The first column on the left was completely random as was the second column, but there was an interesting paragraph.

none

Thank you for the survey.

No, thank you

It could've made more sense if I knew what the script was about, but as it is it's complete nonsense.

That was difficult to comprehend as it made little sense.

The play was very inconsistent. The two characters seemed as though they were from different stories.

It made no sense.

I was kind of wondering why he made no sense at all!

Feedback for narrative: Love

No, other than it didn't make much sense.

It was as if the characters were aware of each other but not interacting consistently

Sorry, nothing flowed and there was no sense to the passage.

There were other people it seemed like they were referencing. I had no idea the relation between them, and while their words kinda made sense, the story didn't at all.

It feels like just a bunch of random conversation snippets thrown together

It made absolutely no sense. The characters were clearly not responding to one another in any sense, nor did anything either character said follow any coherent thought process. It was as if someone just cut and pasted various excerpts from many different and disparate monologues and put them together. I don't mean to be harsh but that was absolute drivel.

I imagine the scene would make more sense in the larger content. It does seem well written and in a particular time period, though I don't know when.

Seemed like it was written by AI

None

It made my head hurt. Complete nonsense

It was somewhat confusing to me.

This play did not make any logical sense.

It was a very strange excerpt.

I thought it was somewhat okay.

The two characters were acting crazy.

It was very unique and something I have never read before

The story didnt make sense so I wasn't able to follow it at all.

this was random nonsense.. a waste of time - also, I had to reload the page once.!

I had a hard time figuring out what was going. None of the responses seemed to go together.

It just seemed like a random collection of lines from other plays

I liked the words used it sounded almost poetic but it was also not consistent.

Feedback for narrative: Conflict

Very disjointed. Difficult to follow.

I felt like I was dropped in the middle.

I think better dialog was needed

kind of fun to imagine seeing on stage

There were two characters but the dialogue was inconsistent and made no sense

No, I do not have any feedback.

At times responses seemed coherent but sometimes it seemed random.

It seemed to be out of several different scenes!

This was a really strange exerpt. I feel like I am missing something. The first column didn't flow at all. The second colum was slightly more consistent but still odd

It was a strange play

The two characters seemed to be having two very different conversations.

Easy to follow story fun to read

It was weird, I didn't understand it

Forgive me, but the script just didn't make sense. It was as though the next line was skipped ahead each time to different points in the conversation. Some of them, could possibly make sense if reworded, but i feel as if lines or context was removed during the entirety of what i read.

It seemed very hard to make out what they were saying, I'm actually interested if there'd be more context.

A really hates B, but everything else is pretty nonsensical

It was kind of random, didn't make any sense

There was some proofreading necessary and though there was in fact, warning that it may not have made sense to some, I would just encourage making sure that it maintains cohesively

Feedback for narrative: Ball

The play had no cohesion and the storyline was all over the place.

Story that seemed to go off on different tangents.

The story didn't make sense.

nonsense

It was incoherent nonsense. Are you testing computer generated plays?

It wasn't consistent and I was confused on what the play was even about.

None of it made sense, just a bunch of random statements from A and B.

i didn't understand it

just doesn't make any sense.

A strange sort of play.

It felt like many plays combined into one. Little coherence and different writing styles.

I was confused. they were having totally different conversations entirely. it made not sense.

no

It would be great if the story was extended and there were more detail, about the characters presented in the excerpt. Other than that it was done well.

It made no sense; the 2 characters seemed to be having 2 different conversations

It did not make sense to me

It was very confusing

Feedback for narrative: Filler

Very strange, nonsense.

It was kind of strange. There seemed to be people walking in, and one or two responses might have fit, but the rest seemed like they weren't talking to or

listening to each other. Maybe trying to be edgy, but lost me. Seemed like parts taken from different plays and the character names just changed to A and B and put together.

Every line was a response to something else, something from another play or from another world.

IT NEEDED TO MAKE MORE SENSE AND
FLOW EVENLY GOOD TRY GOOD
EFFORT THANK YOU HAVE A GREAT
WEEKEND

It did not make any sense

It did not make any sense to me.

They're speech patterns are all over the place.

It made no sense at all.

I am sorry but i did not really understand what was going in this play.

I was confused from start to finish. I had to read it a few times to make sure that I read it in the right order.

It seemed like parts of several unrelated conversations.

The nonsensical ramblings were unintelligible

It was very disconnected and seemed to be all over the place with no clear direction

Did not really make any sense

Couldn't follow the conversation

it was a little confusing

It didn't make much sense, wasn't coherent.

It seemed like a mashup of many different plays. It was utter nonsense.

rather hard to understand, have to see the play from
the start

unintelli

Jack Ceverha was born in Dallas, Texas on January 28, 1996. He studied Computer Science, Plan II, and Japanese Language while enrolled at the University of Texas at Austin from the fall of 2014 to the spring of 2019. After graduation, he will begin a position as a Software Development Engineer at the offices of Amazon in Seattle, Washington.